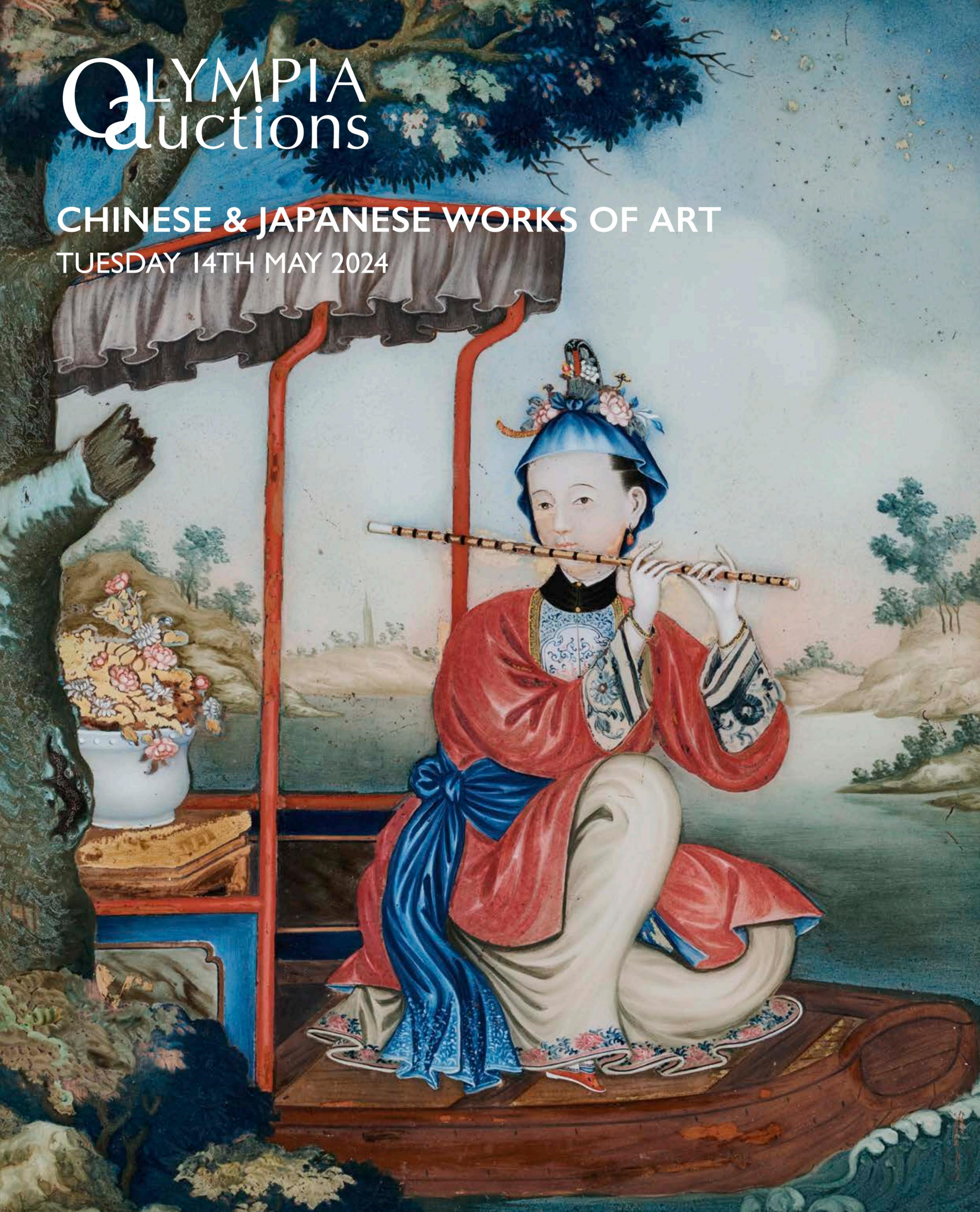


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Auctions

CHINESE & JAPANESE WORKS OF ART

TUESDAY 14TH MAY 2024





CHINESE & JAPANESE WORKS OF ART

TO BE SOLD BY AUCTION:

25 Blythe Road, London W14 0PD

AUCTION:

Tuesday 14th May 2024, 11am, precisely

PUBLIC EXHIBITION:

Friday 10th May 10am-7pm

Sunday 12th May 12pm-4pm

Monday 13th May 10am-5pm

SALE NUMBER 37

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DROUOT
DIGITAL

A PRIVATE COLLECTION OF CHINESE CONTEMPORARY INK PAINTINGS (LOTS 1-9)

I

LIU XUGUANG (b.1958), TRACES 2007-11, 2007

ink on rice paper, 109 by 120cm

Provenance: Michael Goedhuis

Footnote: Liu Xuguang completed his PhD at Beijing's Tsinghua University with a "Theory of Essence Consciousness", subsequently he elaborated this concept during art study visits to Japan. His research was based on a single character from the oldest Chinese character tradition, marks of "bu" (卜) found on Chinese bone writing. On the basis of this character he created works, often using large sheets of rice paper, on which he drew a dense web of "bu" (卜) marks, drawn with oily earthy work ink and iron dust made himself. The lively vibration of all the "bu" (卜) marks follows a single direction, but none of them is absolutely the same as the other. Thus they become the epitome of a many-voiced foundational act of civilization that translates direct verbal exchange into the permanence of objectifying signs, a new, social form of memory. His search for the "Essence of Consciousness" is therefore not a regressive longing for the origins, but a link of contemporary culture with its foundations, still handed down in China.

£800-1,200

2007年 刘旭光（生于1958年），痕迹2007-11，宣纸水墨



2

WANG JINSONG (b.1963), FLOWERS NO.10, 2008

ink on paper, 137 by 69cm

Provenance: Michael Goedhuis

Footnote: Wang Jinsong was born in Heilongjiang Province in 1963, and is one of the most versatile and innovative artists in China—working in different media, from ink and oil painting to photography—who acquired a reputation in the early 1980s avant-garde movement that sprang up during a period of opening and reform. Wang graduated from the Chinese Painting Department of the Zhejiang Academy of Fine Arts, Hangzhou, in 1987, but he first became known for his edgy oil paintings in a mode dubbed Cynical Realism, which acutely and wittily comment on the malaise of the times. He also examined the contemporary issues in Chinese society through a series of photographs that are juxtaposed repetitively. Wang's current interest in traditional ink painting may seem surprising after his emphatically avant-garde work of previous years. But these beautiful and spontaneous paintings, free of any explicit social content, reveal the breadth of Wang Jinsong's cultural interests and the connection he feels with the rich legacy of China's past.

£1,500-2,500

2008年 王劲松（生于1963年） 花卉No.10



3

LEUNG KUI TING (b.1945) WORDS FROM THE STONE-524, 2007

ink on silk, 135 by 150cm

Provenance: Michael Goedhuis

Published, Illustrated and Exhibited: Jason C Kuo, *Chinese Ink Painting Now*, New York, 2010, p.56, where the author notes the artist was born in Guangzhou, Guangdong, in 1945, and moved to Hong Kong in 1948, and in 1964 he studied painting under Lui Shou-kwan (1919–1975). Leung later took graphic design from Wucius Wong and has held various teaching positions. In the 1990s he exhibited on the mainland and travelled there quite a bit. A figure in Hong Kong's New Ink Painting movement that grew up around Lui Shou-kwan, Leung has experimented with many different styles that synthesize classical ink painting with modern art. However, the rocks, trees, and mountains that have been the subject of the literati painters over the past 600 years have remained his principal interest. In his series of paintings entitled *Zan Zak Zen*, he portrays fantastically shaped Chinese scholar's rocks as if they were cliffs and mountains. In another series entitled *Words from Stones*, magically floating mountains, again evoking scholar's rocks, are juxtaposed with finely drawn diagrams and graphs, thus creating a world of tension, as well as resolution, between old and new.

£5,000-7,000

2007年 梁巨廷（生于1945年），游观-山石篇-524，绢本水墨，135cm*150cm



4

WANG TIANDE (b.1960), DIGITAL-NO-07-MH47, 2007

ink on xuan paper, two panels of calligraphy, one 179.4 by 35.6cm, the other 50.8 by 14cm

Provenance: Michael Goedhuis

Published, Illustrated and Exhibited: Jason C Kuo, *Chinese Ink Painting Now*, New York, 2010, p.161, where the author notes that Wang Tiande was born in Shanghai in 1960, and is one of the most innovative calligraphers in China: he recently created calligraphic works by the planting of new grass or by having sheep eat grass away in the shape of characters. A graduate of the Chinese Painting Department at the Zhejiang Academy of Fine Arts in 1988, he is now dean and professor at the Art and Design Department at Fudan University in Shanghai. Wang's art is a serious meditation on the precarious relation between permanence and fleeting efflorescence, between the material and the immaterial, between past and present, between tradition and contemporaneity. He started to create his Digital series when he was on an artist's residency in Paris in 2002. His direct encounter with contemporary art, especially conceptual art, in that city not only inspired new approaches in his own work but also further convinced him of his love for the language of ink. In the Digital series Wang Tiande paints landscapes and calligraphies onto xuan paper and then enriches the images with cigarette burns. Rich in form and content, this series goes beyond any boundaries dividing painting and calligraphy.

£3,000-5,000

2007年 王天德（生于1960年） 数码系列-NO-07-MH47

5

TANG GUO (b.1955), STONE TREES 2, 2008

ink on xuan paper, signed in Chinese and with six seals of the artist, 134 by 96cm

Provenance: The Origo Collection.

Michael Goedhuis.

Published, Illustrated and Exhibited: *Chinese Ink Painting Now*, New York, 2010, p.122, where the author notes that Tang Guo was born in Wuxi, Jiangsu, in 1955, and studied at the Nanjing Art Academy and the Central Academy of Fine Arts, Beijing, from 1986 to 1989. Unlike many contemporary ink painters who are dedicated to revitalizing brush-and-ink painting, Tang has no intention of creating a new approach for the medium. For him, ink is just a tool to better express his artistic ideals. He is best known for making paper himself. Tang Guo is fascinated by the fact that paper is able to last for a great length of time, while what is painted on the paper does not. In the two works featured here, the interaction between the void and the solid is similar to the dialogue found in the art of Chinese woodblock engraving; the filled and empty spaces, emphasized by the energetic use of line, interact to produce images of electric vitality. Tang's paintings retain an explicit foothold in Chinese literati painting in that the so-called scholar's rock—ubiquitous in both the households and art of the traditional cultured elite—emerges as a theme whatever the ostensible subject.

£3,000-5,000

2008年 汤国（生于 1955 年）， 石树2



6

WEI QINGJI (b.1971), APPLE, 2006

ink and mixed media on rice paper, 210 by 125cm

Provenance: Michael Goedhuis

Footnote: Born in Qingdao, Shandong, in 1971, Wei Qingji studied Chinese painting at Nankai University in Tianjin. Upon his graduation in 1995, he moved to Guangzhou to teach at the College of Art in South China Normal University. In 2003, he graduated from the Mural Department of the Central Academy of Fine Arts, Beijing. His immediate move back to Guangzhou played an important role in his art, as Guangzhou (Canton) was the city in China most exposed to European and, later, New World influences. Wei has utilized his profound knowledge of traditional brush-and-ink painting to develop a personal style based on the dramatic incorporation of iconic brand images from the West into a stark pictorial field. He often mixes several techniques, such as splashing ink, writing, rubbing, tearing, collage, scratching, spraying, and so on, and lets intentional and accidental visual effects work out an aesthetic among themselves. Reminiscent of Anglo/American Pop art, Wei's works have disrupted the long-established cultural connection between Chinese civilization and ink painting. In the work featured here, the brand image of Apple is boldly depicted with ink on xuan paper; expressing the popularity of imported materialism in contemporary China and a new global potential for ink painting.

£4,000-6,000

2006年 魏青吉（生于1971年）， 苹果



7

ZHANG DAWO (b.1943), OUT-BURST, SERIES 2022, 2000

ink on xuan paper, 96.5 by 180.3cm

Provenance: The Origo Collection.

Michael Goedhuis

Published, Illustrated and Exhibited: Jason C Kuo, *Chinese Ink Painting Now*, New York, 2010, p.144, where the author notes that Zhang Dawoo was born in Beijing in 1943, and has been actively involved in the modern calligraphy movement. Coming from a cultivated family, Zhang had an unhappy childhood as his parents separated when he was three. In his early teens, Zhang lived in Tianjin with his father, who was a professor of English at Nankai University. During this period, Zhang studied with two master calligraphers, Li Henian and Wu Yuru, which built a solid technical platform for his later development. From 1963 to 1979, Zhang lived in the northeast of China, and the wild landscape he saw there greatly increased his appreciation of art stimulated by nature. After the Cultural Revolution, Zhang returned to Beijing in 1979; he began teaching calligraphy, and in the mid-1980s trying novel effects. In 1992 he set off for Tasmania, where his innovative calligraphic experiments developed. Since then Zhang Dawo has lived and worked in both Beijing and Australia. This led to his work being included in the pioneering exhibition of calligraphy organized by Gordon Barrass at the British Museum in 2002. The rugged landscape in Tasmania has become an endless inspiration for Zhang's later works, in which he continues to explore the spatial arrangements and chromatic possibilities of Chinese calligraphy, attempting to render it relevant to modern viewers, wherever they're from.

£800-1,200

2000年 张大我（生于1943年），喷勃系列2022



8

WEI LIGANG (b.1964), UP, 2010

ink and acrylic on paper, 123 by 123cm

Provenance: Michael Goedhuis

Footnote: Born in Datong, Shanxi, in 1964, Wei Ligang has been at the forefront of contemporary ink painting's development on the mainland, and he was one of the organizers of the June 1999 "Bashu Parade: '99 Chengdu Retrospective of Chinese Modern Calligraphy at the End of the 20th Century" exhibition. In 1981, at the age of 17, Wei was admitted to Nankai University in Tianjin to study mathematics. He became the president of the calligraphy society at the university, which enabled him to connect with leading local calligraphers. After graduating in 1985, Wei was assigned to teach mathematics at the Teachers' Training School in the industrial city of Taiyuan, but he succeeded in persuading the school to allow him to teach calligraphy in 1988. Wei Ligang moved to Beijing in 1995 to concentrate on his art. His training in mathematics has contributed to his abstract form of calligraphy. Many of his works are based on "Wei Squares," a formula inspired by the square framework printed on practice paper for the characters that students copy repeatedly when learning calligraphy. Different from his gold-ground paintings, in which individual brushstrokes are not discernible, the Wei Square calligraphic paintings subtly combine painting and calligraphy: the density of ink ranges from solid black with dry brushstrokes to pale greys. Wei Ligang constantly deconstructs and re-forms the characters in his paintings while hinting at traditional script-forms (such as formal, running, or "grass" script), thus declaring his deep roots in Chinese culture. His works were included in the pioneering exhibition organized by Gordon Barrass at the British Museum in 2002.

£3,000-5,000

2010年 魏立刚（生于1964年），上，纸本水墨与丙烯，123cm*123cm



9

WANG TIANDE (b.1960), DIGITAL-NO-08-CH01, CH02, 2008

ink on xuan paper, comprising four panels of calligraphy, each signed in Chinese and Pinyin, dated 2008 and with seals of the artist, two panels 59.7 by 20.3cm, two panels 265 by 66cm

Provenance: Michael Goedhuis

Published, Illustrated and Exhibited: Jason C Kuo, *Chinese Ink Painting Now*, New York, 2010, p.159, where the author notes that Wang Tiande was born in Shanghai in 1960, and is one of the most innovative calligraphers in China: he recently created calligraphic works by the planting of new grass or by having sheep eat grass away in the shape of characters. A graduate of the Chinese Painting Department at the Zhejiang Academy of Fine Arts in 1988, he is now dean and professor at the Art and Design Department at Fudan University in Shanghai. Wang's art is a serious meditation on the precarious relation between permanence and fleeting efflorescence, between the material and the immaterial, between past and present, between tradition and contemporaneity. He started to create his Digital series when he was on an artist's residency in Paris in 2002. His direct encounter with contemporary art, especially conceptual art, in that city not only inspired new approaches in his own work but also further convinced him of his love for the language of ink. In the Digital series Wang Tiande paints landscapes and calligraphies onto xuan paper and then enriches the images with cigarette burns. Rich in form and content, this series goes beyond any boundaries dividing painting and calligraphy.

£6,000-8,000

2008年 王天德（生于1960年） 数据系列-NO-08-CH01, CH02

卷之三
江柳
...

卷之三
...

...

...



Property from a European Private Collection

10

**A CHINESE DEHUA FIGURE OF GUANYIN,
QING DYNASTY (1644-1911)**

seated in royal ease, wearing a long flowing robe falling in folds around the body, open at the chest to reveal a *ruyi* pendant necklace, the left hand resting on the drawn up right knee, the right hand holding a scroll, the serene face with downcast eyes and framed by the hair piled high and secured by a hairpin, 24cm high

£300-500

清 (1644-1911) 德化窑观音像



Property from a European Private Collection

11

**A CHINESE DEHUA FIGURE OF GUANYIN,
LATER QING DYNASTY (1644-1911)**

seated in 'royal ease' wearing a long loosely fitting robe that falls open at the chest to reveal a *ruyi*-shaped pendant, the left hand resting on the raised left knee and the right hand holding a scroll, the head slightly lowered, the face with a gentle smile and framed by the hair piled in a high chignon and covered by a cowl, 17cm high

£200-300

晚清 (1644-1911年) 德化窑观音像



Property from a European Private Collection

12

A LARGE CHINESE DEHUA FIGURE OF BUDDHA, QING DYNASTY, 19TH CENTURY

seated cross-legged on a double lotus base, wearing a long flowing robe open at the chest, the face with gentle smile framed by his pendulous earlobes and the tightly knotted hair, covered overall with an ivory-white glaze, 32cm high

Provenance: Ralph M Chait Galleries, New York, label to base.

£400-600

清十九世纪 德化窑佛像一尊



13

A CHINESE PEACHBLOOM WATER POT, QING DYNASTY, 19TH CENTURY

the compressed globular body rising from a short foot to a narrow mouth, covered overall in a peachbloom glaze, 10cm diameter

£200-300

清十九世纪 豇豆红釉太白尊

14

A CHINESE FLAMBÉ-GLAZED BOTTLE VASE

the compressed globular body rising from a short spreading foot to a tall waisted neck with everted rim, covered overall with a rich glossy dark red glaze suffused with lavender splashes and thinning to a mushroom tone at the rim, the base with apocryphal Yongzheng seal mark, 26cm high

£150-250

窑变铜红釉赏瓶



15

A CHINESE SANG-DE-BOEUF-GLAZED MEIPING, QING DYNASTY (1644-1911)

the baluster body rising from a recessed base to a short narrow neck with everted rounded rim, covered overall in a rich dark red glaze thinning to a buff tone at the rim, 14.8cm high

£500-700

清 铜红釉梅瓶





16

A CHINESE FAMILLE-NOIR 'DRAGON' DISH, KANGXI PERIOD (1662-1722)

the rounded sides rising from a short tapering foot to an everted rim, enamelled to the interior with a *famille noire* medallion enclosing a five-clawed dragon chasing a flaming pearl, all amidst flame and cloud scrolls, encircled in the well by two striding dragons chasing the flaming pearl reserved on a turquoise ground, the exterior decorated with two further striding dragons reserved on a yellow ground, the base with apocryphal Hongzhi mark, 17.7cm diameter

Footnote: For a very similar dish, see Christie's, London, 15 May 2018, lot 195.

£800-1,200

康熙（1662-1722年） 墨彩龙纹盘



17

A CHINESE FAMILLE-VERTE ROULEAU VASE, QING DYNASTY, 19TH CENTURY

the cylindrical body rising from a short straight foot to a tall neck and everted waisted rim, brightly enamelled around the exterior with figures in and around a garden pavilion, 45.3cm high

£1,000-2,000

清十九世纪 绿地素三彩棒槌瓶



18

A LARGE CHINESE FAMILLE-VERTE JARDINIÈRE, LATE QING DYNASTY, CIRCA 1900

the deep slightly rounded sides rising from a short spreading foot to a broad everted rim, brightly enamelled around the exterior with mandarin ducks in a lotus pond and birds amidst peony and blossom issuing from rockwork, all between foliate cartouches reserved on diaper bands, 45cm high by 50cm diameter

£6,000-8,000

约1900年，晚清 绿地素三彩花盆



Property from a European Private Collection

19

A LARGE FAMILLE-ROSE 'MAGU' CHARGER, QING DYNASTY, YONGZHENG PERIOD (1723-35)

the rounded sides rising from a short tapering foot to a broad everted flaring rim, brightly enamelled to the interior with a medallion enclosing the Daoist Immortal standing holding a *lingzhi*, to her side stands a small boy carrying a basket and to her other side stands a deer with a large peach spray in its jaws, all encircled by a geometric band at the well and four large composite floral sprays at the rim, 39.3cm diameter

Provenance: Polly Latham Asian Art, Boston, Massachusetts.

Footnote: For a very similar dish, see Christie's *Chinese Ceramics, Works of Art and Textiles*, London, 9 November 2016, lot 344.

£400-600

清雍正 (1723-1735) 粉彩「麻姑图」大盘



20

A LARGE AND IMPRESSIVE CHINESE FAMILLE-ROSE PUNCHBOWL, QING DYNASTY, YONGZHENG PERIOD (1723-35)

the deep rounded sides rising from a short tapering foot, brightly enamelled around the exterior with a pair of birds perched on a flowering peony branch and a pair of butterflies in flight, the interior with a composite floral spray, 38.5cm diameter

£600-800

清雍正 (1723-1735年) 粉彩大碗



21

A LARGE CHINESE FAMILLE-ROSE 'SPRING FESTIVAL' VASE, QING DYNASTY, CIRCA 1900

the ovoid body rising from a high spreading foot to a tall neck with everted rim, brightly enamelled around the exterior of the body with a procession of boys, carrying banners and a large dragon and some dressed as lion dogs, all set within a mountainous river landscape, the neck with lotus strapwork reserved on a yellow ground, the base with an apocryphal Qianlong seal mark in iron red, 68cm high

£5,000-7,000

约1900年 清 粉彩春节图花瓶



22

**A PAIR OF CHINESE
FAMILLE-ROSE 'QUAIL'
PLAQUES, EARLY
20TH CENTURY**

each finely enamelled with
three quail beneath large
chrysanthemum blooms
issuing from rockwork,
burr-wood frames, each
porcelain plaque 37.5 by 25cm,
framed 57.5 by 45cm

£2,500-3,500

二十世紀初 粉彩鸕鶿圖瓷板
一對



23

**A CHINESE GRISAILLE-ENAMELLED
DAYAZHAI STYLE SQUARE
TAPERING VASE**

the tapering sides rising from a flat base to an
incurved rim, all supported on four bracket feet,
grisaille enamelled to each side with a flower of the
four seasons reserved on a rich turquoise ground,
apocryphal *Dayazhai* three-character and *Yong
qing chong chun* four-character marks in iron red,
31 cm high

£100-200

清 大雅齋墨彩花盆

24

**A CHINESE FAMILLE-ROSE 'PHOENIX'
BOWL GUANGXU MARK AND PERIOD
(1875-1908)**

the deep rounded sides rising from a short foot to an everted rim, brightly enamelled around the exterior with three phoenix amidst scrolling lotus, the base with the six-character mark in iron red, 11.3cm diameter

£400-600

清光绪年款（1875-1908年） 粉彩凤凰图瓷碗



25

**A CHINESE FAMILLE-ROSE BUDDHIST
EMBLEM BOWL, GUANGXU MARK AND
PERIOD (1875-1908)**

the deep rounded sides rising from a short straight foot, finely enamelled around the exterior with four Buddhist Emblems between *ruyi* and key-fret bands, the base inscribed with the six-character mark in iron red, 13.3cm diameter

£600-800

清光绪年款（1875-1908年） 粉彩吉祥纹碗



26

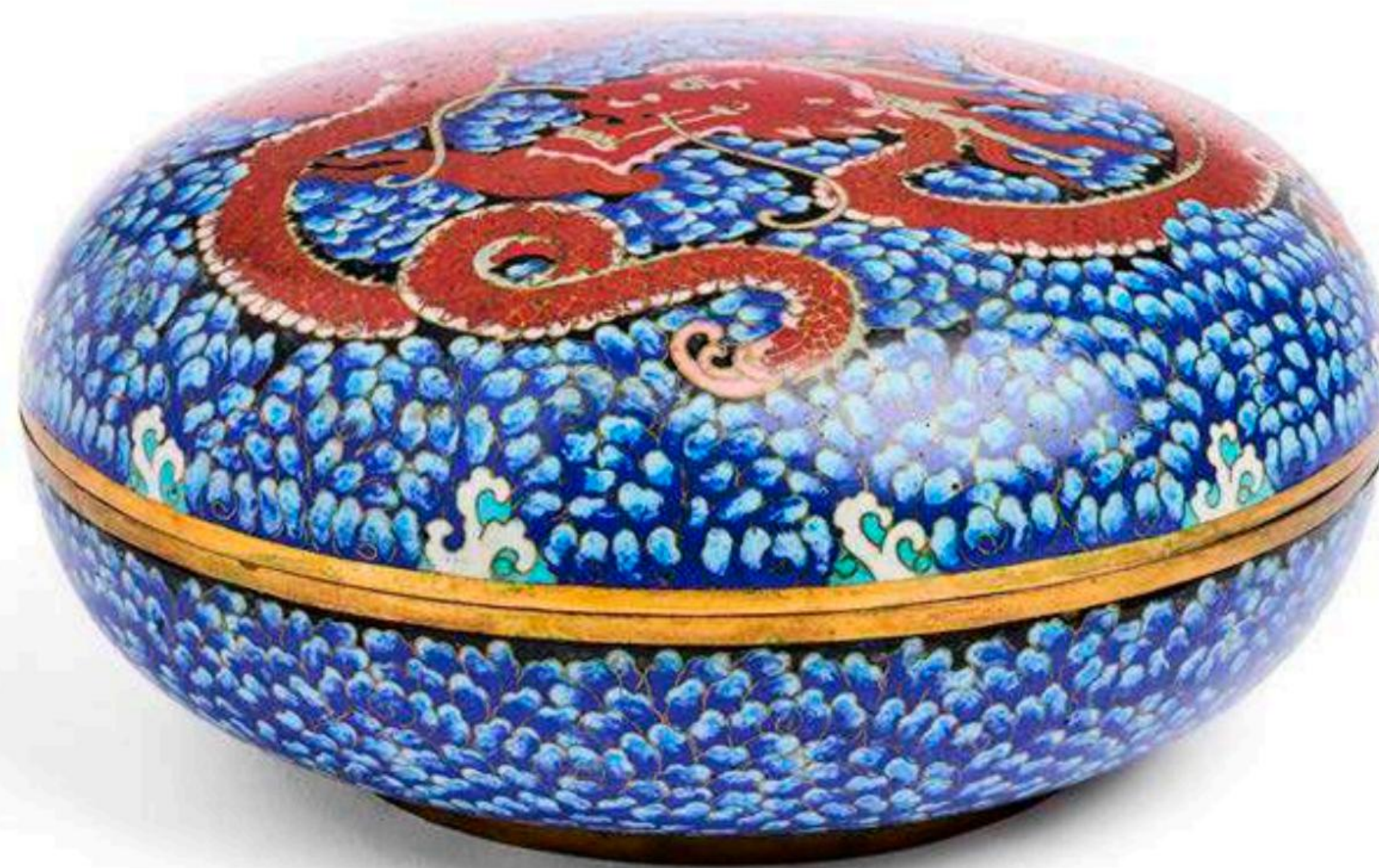
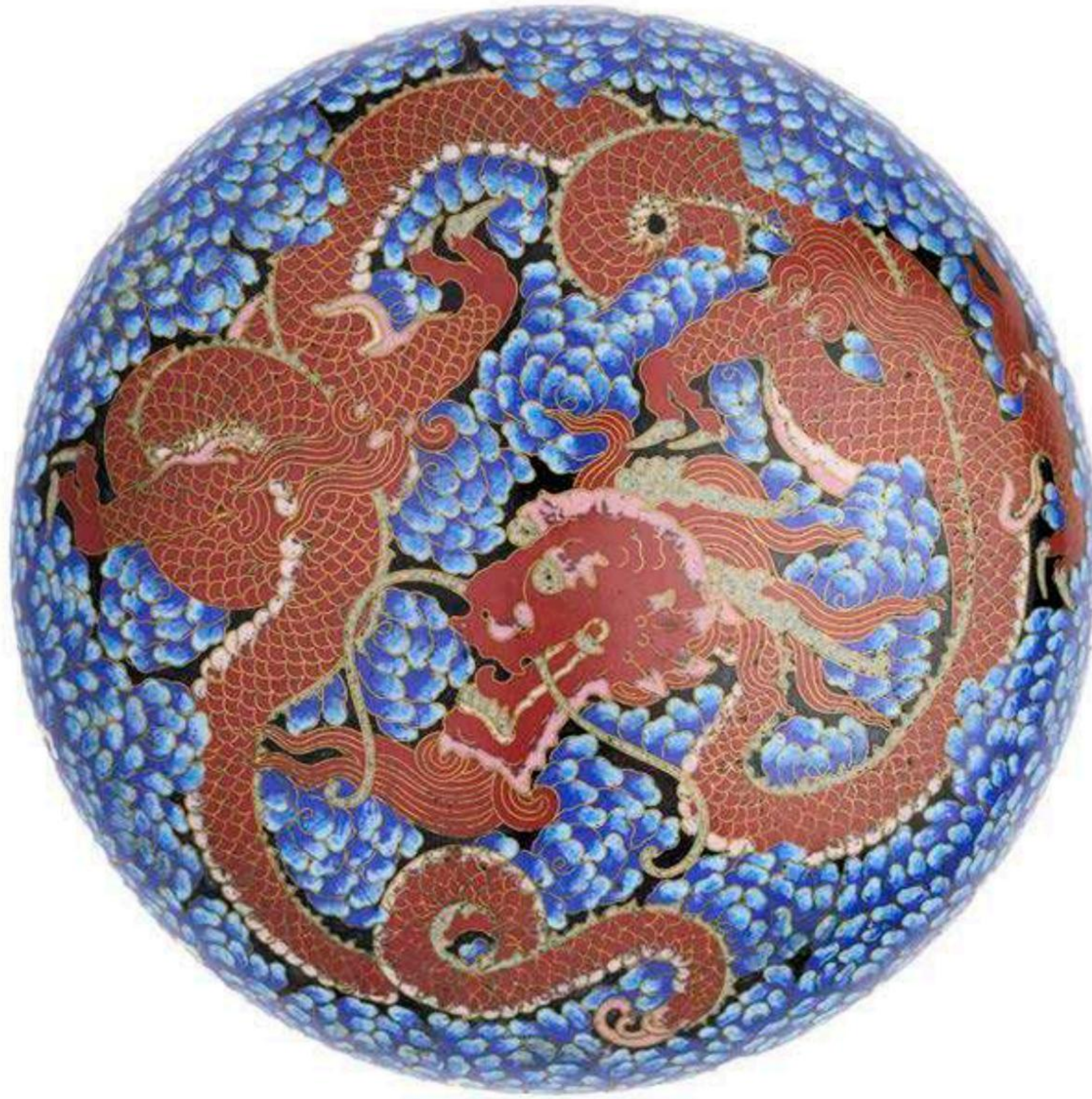
**A LARGE CHINESE FAMILLE-ROSE YELLOW-GROUND 'NINE DRAGON' VASE,
QING DYNASTY**

the baluster body rising from a spreading foot to a tall trumpet neck, brightly enamelled around the exterior with nine scaly five-clawed dragons in mutual pursuit of a flaming pearl, all amidst *ruyi* cloud and fire scrolls and reserved on a yellow ground, between wave and *ruyi* bands at the foot and rim, the base unglazed, 72cm high

£3,500-4,500

清 黄地粉彩九龙纹花瓶





27

A CHINESE CLOISONNÉ ENAMEL 'DRAGON' BOX AND COVER, QING DYNASTY, CIRCA 1800

the circular domed cover decorated with a lively iron-red scaly dragon reserved on a blue cloud ground, the box with a blue cloud ground, 22.2cm diameter

£3,000-5,000

约1800年 清 掐丝珐琅龙纹盖盒



28

A CHINESE GILT-BRONZE AND CLOISONNÉ ENAMEL TRIPOD CENSER AND COVER, QING DYNASTY, QIANLONG PERIOD (1736-95)

the compressed globular body decorated with a broad lotus and bat strapwork band divided by a pair of lion mask handles suspending loose rings, the domed cover with a ruyi band reserved on a pierced gilt-bronze ground, surmounted by a later hardstone foliate knop, all supported on three tall gilt-bronze 'dragon' legs, 22cm high

£4,000-6,000

清乾隆（1736-1795年） 铜胎掐丝珐琅三足鬲式炉连盖

**A PRIVATE COLLECTION OF CHINESE CENSORS FOR THE ISLAMIC MARKET
(LOTS 29-34)**



29

A SMALL CHINESE BRONZE TRIPOD CENSER FOR THE ISLAMIC MARKET

the compressed globular body rising from three short conical legs to a flaring rim set with a pair of loop handles, cast with a rectangular cartouche enclosing Quranic script, the bronze patinated to a dark chocolate tone, the base with a single character Xuan mark, 5.5cm wide

£300-500

外销伊斯兰铜三足鬲式炉



30

A CHINESE BRONZE TRIPOD CENSER FOR THE ISLAMIC MARKET, QING DYNASTY, 18TH CENTURY

the compressed globular body rising from three conical feet to an everted rim set with a pair of loop handles, cast around the exterior with two cusped panels reserved with Quranic inscriptions, one which may be translated as 'There is no God but Allah', apocryphal Xuande mark to base, 14.5cm diameter

£800-1,200

清十八世紀 外銷伊斯蘭銅三足鬲式爐



31

A CHINESE BRONZE TRIPOD CENSER FOR THE ISLAMIC MARKET, QING DYNASTY

the compressed globular body rising from three short conical legs to a flaring rim set with a pair of loop handles, cast to the front and back with a medallion enclosing Quranic script, the bronze patinated to a dark chocolate tone, the base with an apocryphal Xuande mark, 5.5cm wide

£300-500

清 外销伊斯兰铜三足鬲式炉

32

**A SMALL MING-STYLE BRONZE
CENSER FOR THE ISLAMIC MARKET,
QING DYNASTY**

of rectangular tapering form, supported on four bracket feet and set with an angular handle to each end, cast to either side with a rectangular panel enclosing Quranic inscriptions, the base with an apocryphal Xuande mark, 11cm wide

£700-900

清 外销伊斯兰铜香炉



33

**A SMALL CHINESE BRONZE CENSER FOR
THE ISLAMIC MARKET, QING DYNASTY,
18TH/19TH CENTURY**

the rectangular compressed body rising from four conical feet to an everted rim set with a pair of loop handles, cast in relief to the front and back with a shaped panel enclosing Quranic inscriptions, the base with a single character 'Qing', 5.2cm wide

£300-500

清十八/十九世紀 外銷伊斯蘭銅爐



34

**A CHINESE CLOISONNÉ ENAMEL AND
BRONZE TRIPOD CENSER FOR THE
ISLAMIC MARKET, LATE QING DYNASTY**

the slightly compressed globular body rising from three short conical feet to an everted rim set with a pair of loop handles, cast to the front and back with a medallion enclosing Quranic script, reserved on a yellow cloisonné enamel ground with lotus and florets, the base with an apocryphal Xuande seal mark, 9cm diameter

£1,000-1,500

晚清 外销伊斯兰铜胎珐琅三足鬲式炉





35

A CHINESE BRONZE 'KYLIN AND MONKEY' SCROLL WEIGHT, QING DYNASTY

the kylin cast recumbent with bifurcated tail swished around the hind legs and head turned sharply to the right, a small monkey clammers over its back, 6.5cm long

£300-500

清 “谛听封侯”黄铜镇纸

36

~ AN ORNATE CHINESE KINGFISHER FEATHER HAIRPIN, LATE QING DYNASTY (1644-1911)

the gilt hairpin decorated *en tremblant* with pomegranate, grapes and a bat, embellished with kingfisher feathers, seed pearls and coral, 12cm wide

£200-300

晚清（1644-1911）点翠发卡



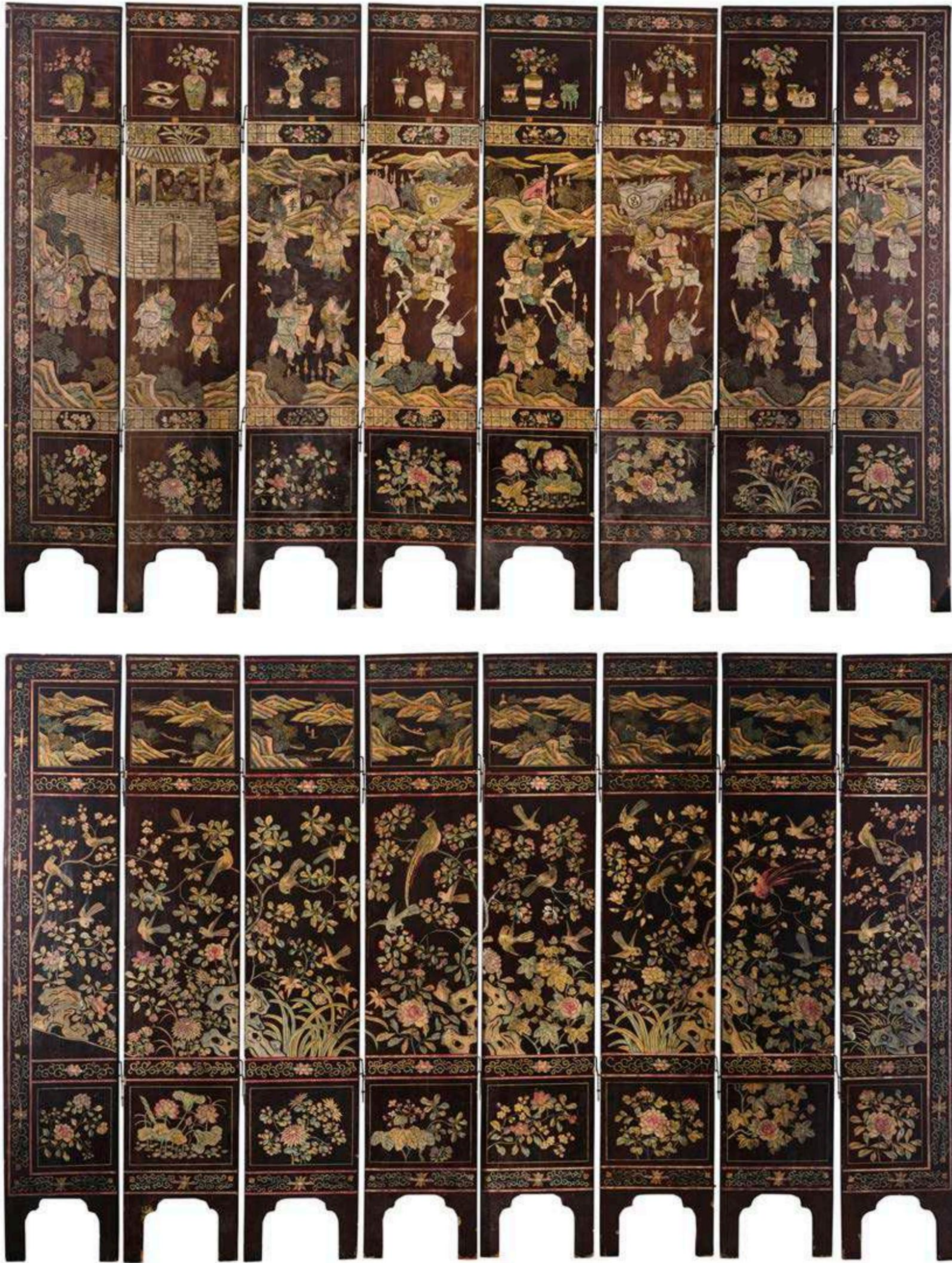
37

A CHINESE BRONZE STANDING FIGURE, 17TH/18TH CENTURY

cast standing, wearing a simple robe and a cap on his head, his hands held together at the waist, all supported on a high circular pedestal base, 18.5cm high

£300-500

十七/十八世纪 铜制立像



38

A CHINESE EIGHT-FOLD COROMANDEL LACQUER SCREEN, LATE QING DYNASTY, 19TH CENTURY

each leaf decorated to the front face with military figures in a landscape, between rectangular panels enclosing flowers and antiques, the reverse with birds amidst blossoming branches between panels of landscapes and flowers, all reserved on a brownish-black ground, each leaf 176 by 31 cm

£3,000-5,000

清十九世纪 髹漆款彩人物故事图八扇屏风



39

A LARGE CHINESE CARVED CINNABAR LACQUER BOX AND COVER, LATE QING DYNASTY, LATE 19TH/EARLY 20TH CENTURY

the domed cover finely carved with a medallion enclosing scholars engaged in artistic pursuits, all within a lotus strapwork band, the box carved with a similar band above lotus lappets and all supported on a short slightly tapering foot carved with a key-fret band, the interior lacquered black, 26cm diameter

£800-1,200

清十九世紀 剔紅大蓋盒

40

A RARE LARGE CHINESE EXPORT SILVER WAR JUNK, MARKED W.O.CO., PROBABLY WING ON & CO. OF HONG KONG, CIRCA 1930

realistically and finely modelled, the three-masted vessel with fully battened sails, two sets of five oars, seven cannon, a crew of seven, two anchors hanging over the bow and the vessel festooned with flags on the masts and stern, carved wood wave-form base, glazed wood case with brass presentation plaque inscribed *Chinese War Junk, presented by Captain W. Beswick, 1932*, 44cm long

Provenance: Captain Beswick presented this model to the Master Mariners on his return from Hong Kong aboard the S.S. Agamemnon, of which he was master, in 1932.

Footnote: Captain William Beswick DSC, RNR (1884-1959) began his maritime career in 1900. Eight years later he joined the Blue Funnel Line of Liverpool as a junior officer after which he went on to command a number of the company's vessels. During the First World War he served with the Royal Navy Reserves in destroyers and as an officer in the 'Mystery Ships' commanded by Admiral Gordon Campbell, VC. During the Second World War Beswick again served with the RNR and retired in 1948. A liveryman of the Honourable Company of Master Mariners, of which he served on the Court for many years, he died at his home at Colerne, near Chippenham, Wiltshire on 2 April 1959.

£5,000-7,000

约1930年，外销银制战船，上刻“W.O.CO.”（可能是指香港古董店WING ON & CO.）





Property from a European Private Collection

41

A CHINESE BISCUIT GROUP OF THE HEHE ERXIAN, QING DYNASTY, KANGXI PERIOD (1662-1722)

the twins standing on a pierced aubergine glazed rockwork base, each wearing simple yellow and green glazed flowing robes open at the chest, 14cm high

£200-300

清康熙（1662-1722）「和合二仙」烤瓷像一对



Property from a European Private Collection

42

A PAIR OF CHINESE BISCUIT BUDDHIST LION INCENCE HOLDERS, QING DYNASTY, KANGXI PERIOD (1662-1722)

modelled in mirror image, each lion standing on a rectangular pedestal base, the female with a front paw resting on a cub, the male lion with a paw resting on a ball representing the world, each supporting a gu-shaped beaker vase on its back, pierced for incense sticks, brightly glazed in green, yellow and aubergine, 19cm high

£300-500

清康熙（1662-1722年）烤瓷瑞狮形香插一对



43

A RARE SET OF EIGHT CHINESE FAMILLE-VERTE DAOIST IMMORTALS, QING DYNASTY, KANGXI PERIOD (1662-1722)

each standing on a rectangular base holding their respective attribute by which they are identifiable, and wearing long brightly glazed robes, the tallest 29cm high

£8,000-12,000

清康熙（1662-1722）绿地素三彩八仙过海像



44

A PAIR OF CHINESE BLUE AND WHITE 'FLOWER BASKET' PLATES, QING DYNASTY, KANGXI PERIOD (1662-1722)

each painted to the interior in rich cobalt-blue tones with a medallion enclosing a basket of flowers, encircled at the broad flaring rim by floral sprays, 27.5cm diameter; together with a plate of similar design, Kangxi period, 28.8cm diameter

£150-250

清康熙（1662-1722）「花篮图」青花瓷盘一对

45

A PAIR OF CHINESE EXPORT BLUE AND WHITE PLATES, QING DYNASTY, KANGXI PERIOD (1662-1722)

each painted to the interior with a floral medallion encircled by flower-filled lotus lappets, the flaring foliate rim with similar lotus lappets reserved on a diaper ground, the reverse with floral sprays, 21.5cm diameter

£200-300

清康熙（1662-1722）外销青花瓷盘一对



46

A CHINESE EXPORT BLUE AND WHITE PLATE, QING DYNASTY, KANGXI PERIOD (1662-1722)

painted to the interior with a floral medallion encircled at the flaring rim with flower-filled lotus lappets on a prunus floret ground, the reverse with three stylised floral sprays, 21.3cm diameter

£40-60

清康熙（1662-1722年）外销青花瓷盘一件



47

TWO CHINESE EXPORT BLUE AND WHITE PLATES, QING DYNASTY, KANGXI PERIOD (1662-1722)

one painted with a medallion enclosing a river landscape, the other with antiques and auspicious emblems, 23cm diameter

£100-200

清康熙（1662-1722） 外销青花瓷盘两件



48

TWO CHINESE EXPORT BLUE AND WHITE PLATES, QING DYNASTY, KANGXI PERIOD (1662-1722)

one painted to the interior with a floral medallion encircled at the flaring rim by four floral sprays, the other with a lotus lappet medallion encircled by floral sprays and auspicious emblems at the flaring rim, 22.5cm diameter

£100-200

清康熙（1662-1722年） 外销青花瓷盘两件

49

A CHINESE BLUE AND WHITE DISH, QING DYNASTY, CIRCA 1800

the deep rounded sides rising from a short tapering foot to a foliate rim, painted to the interior in rich cobalt-blue tones with a medallion enclosing a river landscape, all within a Fitzhugh-style band at the rim, 23.5cm diameter

Provenance: Property from a Private Collection, England.

£100-200

清十八世紀 青花瓷盤





Property from a European Private Collection

50

A CHINESE BLUE AND WHITE 'LONG ELIZA' BEAKER, QING DYNASTY, KANGXI PERIOD (1662-1722)

the deep U-shaped body with flaring rim painted around the exterior with four elegant maidens divided by foliate sprays, 8.3cm high

Provenance: Collection of Augustus the Strong, Elector of Saxony, King of Poland (1670-1733) the base inscribed with the inventory number 'N=422 vv' the 'vv' references it as 'blau und weiss Ostindisch-Porcelain' (blue and white East Indies porcelain).

£100-200

清康熙（1662-1722年）青花仙姑图仰钟杯一只



51

TWO CHINESE BLUE AND WHITE KENDI, 16TH/17TH CENTURY

each with slightly compressed globular body rising from a short tapering foot to a tall flaring neck, seat at the shoulder with a mamiform spout, the one painted with rectangular panels of stylised flowers, the other with a continuous scene of a figure in a fenced rocky garden, 19.5 and 20.5cm high

£200-300

十六/十七世纪 青花瓷军持两把



Property from a European Private Collection

52

A PAIR OF CHINESE BLUE AND WHITE SQUARE BALUSTER VASES, QING DYNASTY, KANGXI PERIOD (1662-1722)

each baluster body rising from a spreading recessed foot to a tall flaring neck with everted rim, painted in rich cobalt-blue tones to each side with flowers issuing from rockwork, all between bands of moulded lappets enclosing floral sprays and *ruyi*, the neck with stiff leaves, 25.5cm high

£2,500-3,500

清康熙（1662-1722年）青花方形瓶一对

Property from a European Private Collection

53

**A CHINESE EXPORT REVERSE GLASS PAINTING OF A MAIDEN PLAYING A FLUTE,
QING DYNASTY, 18TH CENTURY**

mounted in a gilt-wood frame, image size 40 by 33cm.

Provenance: Cohen and Cohen, London.

£2,000-3,000

清十八世纪 外销少女奏笛像玻璃油画





54

**A CHINESE UNDERGLAZE-BLUE AND IRON-RED
'LANDSCAPE' PLATE, QING DYNASTY, QIANLONG
PERIOD (1736-95)**

Painted to the interior with a mountainous river landscape,
23.6cm diameter

Provenance: Dreweatt Neate (according to paper label).

Property from a Private Collection, England.

£100-200

OFFERED WITHOUT RESERVE

清乾隆 青花礬紅山水圖碟

55

**A SET OF SIX CHINESE IMARI EXPORT
OCTAGONAL DINNER PLATES, QING
DYNASTY, 18TH CENTURY**

each painted, enamelled and gilt to the interior
with a river landscape medallion, encircled at
the rim with diaper-filled panels, 23cm diameter

Provenance: Wooley and Wallis, 18 May 2016,
lot 710.

£300-500

清十八世纪 外销青花矾红餐盘一套六件



56

**A CHINESE BLUE AND GILT 'CRANE AND BAMBOO'
PLATE, QING DYNASTY, YONGZHENG PERIOD
(1723-35)**

Painted to the interior in rich cobalt-blue tones and gilt with a
crested heron standing on rockwork issuing peony and bamboo,
23cm diameter

Provenance: Property from a Private Collection, England.

£100-200

OFFERED WITHOUT RESERVE

清雍正 青花描金竹鶴圖碟

57

A LARGE CHINESE IMARI DISH, QING DYNASTY, EARLY 18TH CENTURY

painted and gilt to the interior with lotus in a pond, all within composite floral sprays at the flaring rim, 31 cm diameter

Provenance: From the collection of the late A.J.(John) Lippitt (1928-2019), Hampshire.

£150-250

清十八世紀初 青花礬紅伊萬里瓷大盤



58

A PAIR OF CHINESE TRANSITIONAL-STYLE WUCAI JARS AND COVERS

each baluster body rising from a flat base to a short straight neck, painted and enamelled around the exterior with ladies engaged in musical pursuits, the domed cover with boys at play and surmounted by a lotus bud finial, 39.5cm high

£3,000-5,000

过渡期风格五彩盖罐一对



Property from a European Private Collection

59

**A CHINESE EXPORT REVERSE GLASS PAINTING OF A EUROPEAN COUPLE,
QING DYNASTY, 18TH CENTURY**

after Boucher, depicting an amorous young couple playing a flute, gilt-wood frame, image 20.5 by 16cm

£300-500

清十八世纪 外销欧洲佳人像玻璃油画

Property from a European Private Collection

60

**A LARGE CHINESE FINELY ENAMELLED
FAMILLE-ROSE PUNCHBOWL,
QING DYNASTY, 18TH CENTURY**

the deep rounded sides rising from a short tapering foot, brightly enamelled around the exterior with two large shaped cartouches enclosing figures in a fenced garden overlooking a lake, divided by smaller cartouches enclosing birds perched on branches and in flight, all reserved on a dense honeycomb ground with scattered floral sprays, the interior with a composite floral spray and encircled at the rim by gilt spearhead and an underglaze-blue geometric band, 40.5cm diameter

£1,000-1,500

清十八世纪 粉彩大碗



Property from a European Private Collection

61

**A CHINESE FAMILLE-ROSE PUNCHBOWL,
QING DYNASTY, 18TH CENTURY**

the deep rounded sides rising from a short straight foot, brightly enamelled around the exterior with two large shaped cartouches enclosing figures in a lakeside pavilion, divided by two similar smaller cartouches and all reserved on a dense honeycomb ground, the interior with a bamboo medallion enclosing a large basket of flowers, all encircled at the rim by an elaborate leafy scrolling grapevine band, 28.7cm diameter

Provenance: Acquired from Polly Latham Asian Art, Boston, Massachusetts, 6 December 1998.

£300-500

清十八世纪 粉彩大碗



62

**A CHINESE EXPORT PORCELAIN
FAMILLE-ROSE 'HARBOUR SCENE' PUNCH
BOWL, QIANLONG PERIOD (1736-95)**

the deep rounded sides rising from a high tapering foot, finely enamelled around the exterior with two large cartouches each enclosing figures looking at junks and sampans in a harbour, divided by smaller puce-enamelled cartouches enclosing river landscapes and all reserved on an iron-red diaper ground, the interior with a single junk encircled by an egg and dart band at the rim, 25.8cm diameter

£600-800

清乾隆（1736-1795年） 外销粉彩码头纹大碗



63

A PAIR OF CHINESE WHITE-GLAZED RED-CRESTED COCKEREL, 20TH CENTURY

each standing on a brown rockwork base with head turned sharply to the side, covered overall in a white glaze, the comb and wattle in red, 15.5cm high

£50-70

二十世纪 粉彩仿生公鸡一对



64

A PAIR OF CHINESE FAMILLE-ROSE BALUSTER VASES AND COVERS

each baluster body brightly enamelled with peony, prunus and bamboo, all within bands of floral cartouches reserved on a diaper group, the domed cover similarly decorated and surmounted by a lotus bud finial, 22.5cm high

£100-200

粉彩连盖观音瓶一对



65

FOUR CHINESE EXPORT PORCELAIN TEAPOTS AND COVERS, QING DYNASTY, 18TH/19TH CENTURY

comprising: a Chinese Imari globular teapot and cover; a pear-shaped teapot with high relief floral decoration and a cover; a famille-rose globular teapot and cover enamelled with a peony scroll; and a small famille-rose teapot and cover enamelled with an Immortal and his attendants, the largest 17cm wide; together with two famille rose teacups, four teabowls and four saucers, the largest 11.5cm diameter

£100-200

清十八/十九世纪 外销连盖茶壶四只





Property from a European Private Collection

66

A PAIR OF CHINESE PUG DOG CANDLE HOLDERS, QING DYNASTY, QIANLONG PERIOD (1736-95)

each modelled in mirror image, recumbent and with head raised looking alertly to the left and right, the bushy tail swished over the rear haunches and the fur decorated in orange-brown, supporting a beaker vase-shaped candle-holder on the back, 16.5cm wide

£400-600

清乾隆 犬型烛台一对

67

A PAIR OF CHINESE FAMILLE-ROSE KNEELING BOYS, QING DYNASTY

each modelled smiling and holding a *ruyi* sceptre in the left hand, wearing a brightly enamelled floral jacket and leggings, 18.5cm high

£100-200

清 粉彩童子献宝像一对





Property from a
European Private Collection

68

**A PAIR OF CHINESE EXPORT
SILVERED PLATES, QING
DYNASTY, YONGZHENG
PERIOD (1723-35)**

each brightly famille-rose enamelled to the interior with a quatrefoil panel enclosing a seated lady playing a qin, encircled in the well by a grisaille foliate scroll on a dense trellis diaper band, the everted rim with floral cartouches reserved on a silvered ground, 22.7cm diameter

Provenance: Acquired from
Polly Latham Asian Art, Boston,
Massachusetts, 26 August 1999.

Footnote: For a similar dish see,
William R. Sargent, *Chinese Porcelain
in the Conde Collection*, Madrid, 2014,
p. 213, no. 73.

£150-250

清雍正 (1723-35) 外销鎏银盘一对



69

**A PAIR OF CHINESE
FAMILLE-ROSE OVAL DISHES,
QING DYNASTY, CIRCA 1830**

each brightly enamelled to the interior, one depicting figures engaged in leisurely pursuits, the other with figures and a cart in a landscape, encircled at the curved flaring rim with a band of dragons, deer, butterflies and birds, all within a gilt edged rim, 28.8cm wide

£200-400

约1830年, 清 粉彩椭圆碟一对



70

A CHINESE EMBROIDERED SILK 'NINE DRAGON' ROBE, JIFU, LATE QING DYNASTY, CIRCA 1900

finely embroidered with gold threads depicting nine five-clawed dragons chasing flaming pearls amidst *ruyi* clouds, bats and the Eight Buddhist Emblems, all reserved on a blue ground above Auspicious Emblems rising from rocks and waves, and a *lishui* stripe at the hem, with midnight-blue cuffs and collar decorated with further dragons and clouds, 145cm long

£2,000-3,000

九龙纹龙袍

CHINESE ARCHERS RINGS FROM THE COLLECTION OF WILLIAM REID (LOTS 71-86)

William 'Bill' Reid CBE (8 November 1926 – 19 June 2014) was a Scottish military historian who became director of the National Army Museum in 1970, a position he held for 17 years. He was an acknowledged military historian, curator and expert in weaponry and the leading authority in the UK on armor and medieval arms. He published widely on his subject most notably *The Lore of Arms: A concise history of weaponry*, New York, 1984, which was translated into six languages.

He was an avid collector of Chinese thumb-rings, some of which were gifted to the British Museum in 2022 and featured in the museum's exhibition *China's Hidden Century*, 18 May - 8 October 2023, London .

The Manchu thumb ring was used on the hand that pulled the bowstring to allow for a snappier release for archery on horseback. In the 19th Century, their use spread to the merchant class and other elites as a form of jewelry and a symbol of masculinity, rather than as a practical accessory. What had originated as a sign of Manchu ancestry also became an accessory, and a symbol of masculinity, for Han-Chinese men.



71

A CHINESE WHITE JADE ARCHERS RING, QING DYNASTY, 18TH/19TH CENTURY

the well-polished stone of very pale celadon-white colour;
2.7cm high

Provenance: Aquired at Bermondsey Market, London.

£600-800

清十八/十九世纪 白玉扳指



72

A GROUP OF FOUR CHINESE ARCHERS RINGS, QING DYNASTY, 19TH CENTURY

comprising: a toffee-coloured jade ring, 2.5cm high; a jadeite ring, 2.5cm high; a white jade ring, 2.7cm high; and a cream-coloured hardstone ring, 2.7cm high

Provenance: The toffee-coloured ring acquired in London in 1975; the jadeite ring acquired in Hong Kong.

£400-600

清十九世纪 扳指四件

73

TWO CHINESE CARVED AGATE ARCHERS RINGS, QING DYNASTY, 19TH CENTURY

comprising: a ring finely carved in low relief with a fish in a lotus pond, 2.5cm high; and a pale celadon and russet jade ring carved in high relief with a gnarled pine tree issuing from rockwork, 2.5cm high

£400-600

清十九世纪 雕花玛瑙扳指





74

A GROUP OF SIX CHINESE JADE ARCHERS RINGS, QING DYNASTY, 19TH CENTURY

comprising: a creamy-white jade ring, 2.6cm high; a celadon and cream jade ring, 2.7cm high; a cream jade ring with red veining, 2.2cm high; a yellowish-brown jade ring, 2.7cm high; a grey and cream jade ring, 2.2cm high; and a celadon jade ring with brown inclusions, 2.5cm high

Provenance: The celadon and cream jade ring acquired in 1979; the yellowish-brown jade ring acquired in London in 1977; and the grey and cream jade ring and celadon jade ring, both acquired in Birmingham in 1980.

£600-800

清十九世纪 扳指六件

75

TWO CHINESE ARCHERS RINGS, QING DYNASTY, 19TH CENTURY

comprising: a silver ring, decorated with a wide central band enclosing the 'Eight Horses of Mu Wang' between narrower floral bands, all reserved on a ring punched ground, 3cm high; and a bamboo ring, carved in medium relief with a band of *Shou* characters between classic scroll bands, 2.7cm high

Provenance: The silver ring acquired from R. Barker, 1970.

£200-300

清十九世纪 扳指两件



76

**A GROUP OF SEVEN CHINESE
JADE ARCHERS RINGS, QING
DYNASTY, 19TH CENTURY**

comprising: a pale celadon jade ring with tiny russet inclusions, 2.7cm high; a celadon jade ring, 2.7cm high; a small greyish-brown ring, 2cm high; a green jade ring, 2.7cm high; a jadeite ring, 2.7cm high; a brownish-celadon jade ring, 2.5cm high; and a celadon and russet jade ring, 2.5cm high

Provenance: the celadon and russet ring acquired in 1974 and the celadon ring acquired in 1980.

£800-1,200

清十九世纪 玉扳指七件



77

**A GROUP OF FOUR CHINESE
JADE ARCHERS RINGS, QING
DYNASTY, 19TH CENTURY**

comprising: a caramel jade ring with flattened side, 2.2cm high; a celadon jade ring with mottled brown flattened side, 2.7cm high; a mottled grey and cream jade ring, 2.7cm high; and a celadon jade ring with mottled black inclusions, 2.5cm high

Provenance: The two rings with flattened sides acquired in 1981; the grey and cream ring acquired in 1980.

£400-600

清十九世纪 扳指四件





78

A GROUP OF SIX CHINESE ARCHERS RINGS, QING DYNASTY, 18TH/19TH CENTURY

comprising: a celadon and brown jade ring, 2.8cm high; a brown and white jade ring, 3.1cm high; a brown pudding stone ring, 2.5cm high; a cream and red jade ring, 2.3cm high; a dark orange-red jade ring, 2.5cm high; and an amber-coloured agate ring, 2.7cm high

Provenance: the celadon and brown jade ring and the brown pudding stone ring acquired in Birmingham in 1979; the amber-coloured agate ring acquired in London in 1972.

£600-800

清十八/十九世纪 扳指六件



79

FOUR CHINESE CARVED JADE ARCHERS RINGS, QING DYNASTY, 18TH/19TH CENTURY

comprising: a celadon-white jade ring carved with four fu (happiness)

characters, 2.2cm high; a celadon and russet jade ring, 2.2cm high; a celadon jade ring carved in high relief with two bees, 2.2cm high; and a celadon and caramel jade ring carved in low relief with bands of archaic C-scrolls, 2.5cm high

Provenance: The 'fu' character ring, acquired in Hong Kong, 1981.

£800-1,200

清十八/十九世纪 雕花玉扳指四件



80

FOUR CHINESE JADE ARCHERS RINGS, QING DYNASTY, 18TH/19TH CENTURY

comprising: a celadon and cream jade barrel-shaped ring, 2.7cm high; a celadon and black jade ring, 2.6cm high; a mottled celadon and russet jade ring, 2.7cm high; and a very pale celadon jade ring with black inclusion, 2.4cm high

Provenance: The barrel-shaped ring was acquired in Chichester, 1969; the celadon and black jade ring was acquired in 1979; and the mottled russet and celadon ring was acquired in 2007.

£400-600

清十八/十九世纪 扳指四件



81

A GROUP OF FIVE CHINESE ARCHERS RINGS, QING DYNASTY, 19TH CENTURY

comprising: a large pudding stone ring, 2.7cm high; a reddish-brown pudding stone ring, 2.5cm high; a grey and orange pudding stone ring, 2.3cm high; a reddish-orange jade ring, 2.7cm high; and a reddish-brown stone ring with white band, 2.5cm high

Provenance: The reddish-brown pudding stone ring acquired in 1969; the reddish-brown stone ring acquired in London in 1981; the large pudding stone ring acquired in 2007.

£500-700

清十九世纪 扳指五件



82

FOUR CARVED JADE ARCHERS RINGS, QING DYNASTY, 19TH CENTURY

comprising: a celadon and brown jade ring carved with C-scrolls, 2.7cm high; a green jade ring carved with archaistic scrolls, 3.3cm high; a celadon and brown jade ring carved with a calligraphic inscription, 2.3cm high; and a mottled cream and brown ring carved with chilong, 2.7cm high

Provenance: The ring with calligraphic inscription was acquired from Frank Ormonde, London, 1992.

£400-600

清十九世纪 雕花玉扳指四件



83

A GROUP OF FOUR CHINESE ARCHERS RINGS, QING DYNASTY, 19TH CENTURY

comprising: a large ink-amber ring, 3cm high; a moss agate ring, 2.2cm high; an agate ring, 4.3cm long; and a ruby glass ring, 2.2cm high

Provenance: The ink-amber ring purchased from Douglas Wright.

£400-600

清十九世纪 扳指四件

84

A FINE CHINESE WHITE JADE ARCHERS RING, QING DYNASTY, 18TH CENTURY

the well-polished stone of very pale celadon-white tone, 2.7cm high

£600-800

清十八世纪 白玉扳指一件



85

A GROUP OF FOUR CHINESE CARVED JADE ARCHERS RINGS, QING DYNASTY, 19TH CENTURY

comprising: a cream jade ring carved in low relief with a string of coins, 2.5cm high; a greyish-green jade ring carved in low relief with an archaic *taotie* band between key-fret bands, 2.4cm high; a mottled cream and brown jade ring carved with a band of calligraphy, 2.5cm high; and a mottled brown and cream jade ring carved in low relief with a dragon, 2.1cm high

Provenance: The ring with carved string of coins, acquired from Frank Ormonde, 1992.

£400-600

清十九世纪 雕花扳指四件



86

A GROUP OF THREE CHINESE CARVED JADE ARCHERS RINGS, QING DYNASTY

comprising: a celadon and russet jade ring, carved to the flattened russet side with a low relief chilong, 2.5cm high; a celadon and caramel jade ring with flattened side, 2.7cm high; and a mottled white and brown jade ring, carved in low relief with a chilong clambering over rockwork, 3cm high.

£300-500

清 雕花玉扳指三件



87

A CHINESE CELADON AND RUSSET JADE TURTLE SHELL

naturalistically carved of domed oval form with lozenge-shaped markings on the upper shell, the smooth underside pierced for suspension, the stone of pale celadon and rich russet colour, 8.2cm long

£200-300

帶皮玉龟壳雕摆件



88

A CHINESE CELADON JADE FROG, LATE MING DYNASTY

naturalistically carved recumbent as if about to leap, the stone of olive-green colour, drilled for suspension, 4.5cm long

£400-600

晚明 青白玉蛙雕摆件



89

A CHINESE CELADON-WHITE JADE DOG, QING DYNASTY (1644-1911)

carved recumbent with head resting on the front paws and tail swished around the rear haunches, the stone of very pale celadon-white colour with traces of a russet skin to the underside, 5.9cm long

£800-1,200

清 青白玉臥犬擺件



90

A CHINESE JADEITE 'LOTUS' PENDANT, QING DYNASTY

of rectangular form, carved and pierced with lotus, pierced for suspension, 5.8cm long

Provenance: Sotheby's, London, 9 November 2018, lot 417.

£600-800

清 蓮紋翡翠掛墜



91

A CHINESE CARVED OPAQUE LEMON-YELLOW GLASS BOTTLE VASE, LATE QING DYNASTY, 19TH CENTURY

the globular body rising from a short flat foot to a tall narrow neck with everted rim, carved in relief around the exterior with leafy sprays of peony, iris and prunus, 26.5cm high

£600-800

晚清十九世纪 黄玻璃开光花鸟图长颈瓶一只



92

A CHINESE EGG-YOLK YELLOW GLASS 'DRAGON' BOWL, QING DYNASTY, 19TH CENTURY

the deep rounded sides rising from a short straight foot to an everted rim, carved in relief around the exterior with two pairs of stylised dragons, 16cm diameter

Provenance: Acquired from Jonathan Tucker and Antonia Tozer Asian Art, London, 16th November 2000.

£400-600

清十九世纪 龙纹黄琉璃碗



93

A RARE CHINESE CARVED SIX-COLOUR OVERLAY SNOWFLAKE GLASS JAR AND COVER, QIANLONG SEAL MARK

the ovoid body skilfully carved in relief with Immortals, crane, cloud scrolls and antiques, all between a *ruyi* and rockwork band at the base and a *ruyi* collar at the rim, the recessed base carved with a square seal mark, the domed cover carved with a lotus scroll and surmounted by a lotus bud finial, 13.5cm high

£200-300

乾隆年款雪花地套六彩玻璃雕花鼻烟壶

94

A CHINESE CARVED BAMBOO 'LOTUS POND' BRUSH POT, BITONG, QING DYNASTY, 18TH CENTURY

the cylindrical body finely carved in low relief with a bird perched on lotus stem amidst further leaves and lotus pods, all supported on three short bracket feet, 14.5cm high

£1,200-1,800

清十八世纪 竹雕【荷莲图】笔筒



95

A RARE SET OF FOUR CHINESE HUALI DRUM STOOLS, QING DYNASTY, LATE 18TH/EARLY 19TH CENTURY

each of barrel form, the slightly domed circular top above a shaped apron and supported on four curved legs terminating in scroll feet, the apron carved in medium relief with four stylised *taotie* masks below a key-fret band, the wood patinated to a dark reddish-brown tone, 40cm diameter

£2,000-3,000

清十八/十九世纪 花梨鼓式坐墩四把

96

A CHINESE WOOD DRUM STOOL INSET WITH A FAMILLE-VERTE PLAQUE, QING DYNASTY, CIRCA 1900

the circular top above a shaped pierced apron, extending into four curved legs joined by a stretcher; the top with studded bosses and inset with a circular famille-verte porcelain plaque, enamelled with figures, the plaque 47cm diameter

£750-850

约1900年 清 绿地素三彩镶瓷鼓式坐墩





97

A COLLECTION OF FIFTEEN CHINESE STONE RUBBINGS, 20TH CENTURY

ink on paper, variously depicting scenes from everyday life, the largest 69 by 68cm

Illustrated: M MacDonald & William MacQuitty, *Inside China*, London, 1980, pp. 23, 78, 126, 127, 153, 193 and Endpapers.

Provenance: William MacQuitty (1905-2004) acquired in China in the early 1970s, and thence by family decent.

William MacQuitty was born in Belfast. He attained employment with the Chartered Bank of India, Australia and China (known today as the Standard Chartered) in Shanghai, where he remained until the Japanese occupation. In 1939 he returned home to Ireland where he became a self-taught documentary maker. He is most noted for his production of the 1958 Rank Organisation / Pinewood Studios film, *A Night to Remember*, which recreates the story of the sinking of RMS Titanic.

£150-250

二十世纪 十五件墓碑拓片



98

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£150-250

二十世纪 古拓片十五件



99

A LARGE CHINESE STONE RUBBING OF A TANG HORSE, 20TH CENTURY

ink on paper, the rubbing taken from one of the six stone horse reliefs from the Zhao Mausoleum of the Tang Dynasty Emperor Taizong, depicting one of the emperor's horses Telbiao, 127 by 200cm

£100-200

二十世紀 唐馬大拓片

100

**A MAP OF CHINA PUBLISHED
BY D'ANVILLE IN HIS ATLAS
NOUVELLE ATLAS DE CHINE,
PARIS, CIRCA 1730**

ink and colour on paper, framed and
glazed, image 62 by 53cm

Footnote: In 1708-1716, the Kangxi
emperor ordered a surveying of China.
A copy of these surveys were sent back
to Paris and the Royal cartographer
D'Anville was commissioned to draw this
map, which was the first really reasonably
accurate picture of that remote land.

£400-600

巴黎，约1730年，唐维尔《中国新图
集》中地图一张



101

A CHINESE EMBROIDERED SILK 'IMMORTALS PARADISE' PANEL, QING DYNASTY, 19TH CENTURY

depicting a pavilion amidst peach trees issuing from *lingzhi* form rockwork, with cranes in flight over head, all reserved on a
salmon ground, 60 by 200cm

£300-500

清十九世纪 「仙人图」 丝绸刺绣



102

**A CHINESE LONGQUAN CELADON
'TRIGRAM' CENSER, YUAN DYNASTY
(1279-1368)**

of archaistic *lian* form, the deep sides rising from a tapering circular foot on the base, all supported on three cabriole legs, decorated around the exterior in relief with the 'Eight Trigrams' between two raised fillets, covered overall with an attractive lustrous sea-green glaze, save for the foot ring left unglazed revealing the body burnt russet-orange during the firing, 9.5cm diameter

£300-500

元朝（1279-1368） 龙泉窑三足炉



103

**A CHINESE MARTABAN BROWN-GLAZED
'DRAGON' JAR, MING DYNASTY**

the baluster body rising from a recessed base to an angled shoulder and short waisted neck with everted rim, moulded around the exterior with dragons in pursuit of a pearl amidst cloud scrolls, the shoulder set with six lug handles, covered overall with a glossy golden-brown glaze, 50cm high

Footnote: Martaban stoneware jars are named after the port of Martaban on the west coast of modern-day Burma. Goods were transported overland from China to Martaban, and from there were shipped to West Asia, India and Africa in the Song and Ming dynasties.

£250-350

明 马达班棕釉龙纹瓶



104

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'DRAGON' JAR, MING DYNASTY**

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£250-350

明 马达班棕釉龙纹瓶

105

A CHINESE BLACK-GLAZED STONEWARE LOBED JAR, PROBABLY MING DYNASTY, 16TH/17TH CENTURY

the lobed baluster body rising from a flat base to a short neck with everted rolled rim, covered to the exterior with a rich Henan-style black glaze thinning to a reddish brown at the rim, 35cm high

£300-500

明十六/十七世纪 黑釉菱花式石罐



106

A LARGE SWATOW BLUE AND WHITE CHARGER, 17TH CENTURY

the shallow rounded sides rising from a short tapering foot to an everted rim, painted to the interior with a medallion enclosing a large fish and two sailing vessels, encircled at the rim by four quatre-lobed floral-filled panels reserved on a diaper ground, the reverse with stylised floral sprays, 50cm diameter

£800-1,200

十七世纪 漳州窑青花瓷大盘



107

A CHINESE SWATOW BLUE AND WHITE JAR, LATE MING DYNASTY, 16TH CENTURY

the baluster body rising from a recessed base to a short neck and everted rim, set at the shoulder with three lug handles, painted around the exterior with two floral scroll bands, 31 cm high

Provenance: Acquired from Jonathan Tucker and Antonia Toser Asian Art, London.

£300-500

明十六世纪 漳州窑青花瓷瓶



108

A CHINESE UNDERGLAZE-BLUE, COPPER RED, AND CELADON-GLAZED CARVED ROULEAU VASE, KANGXI PERIOD (1662-1722)

the cylindrical body rising from a short flaring foot to a short waisted neck and everted rim, painted and carved in low relief around the exterior with a fisherman in a river landscape, 45cm high

£6,000-8,000

康熙（1662-1722年） 釉裏三彩雕花棒槌瓶





109

**A CHINESE BLUE AND WHITE JAR,
TRANSITIONAL PERIOD (CIRCA 1640)**

the baluster body rising from a short spreading flat foot to a short broad waisted neck, painted around the exterior in rich cobalt-blue tones with a scholar and his attendants in a garden pavilion, 31 cm high

£150-250

过渡期（约1640年）青花瓷罐



110

**A PAIR OF CHINESE BLUE AND WHITE
'BOYS' SAUCER DISHES, QING DYNASTY,
19TH CENTURY**

each with shallow rounded sides rising from a short tapering foot, painted to the interior with a medallion enclosing three boys at play, the exterior with further boys at play in a fenced garden, the base with an apocryphal Yongzheng mark, 13.7 cm diameter

£400-600

清十九世纪 青花盘童子图瓷碟



111

**A CHINESE BLUE AND WHITE DISH,
KANGXI MARK AND PERIOD (1662-1722)**

the rounded sides moulded with lotus lappet panels rising from a short tapering foot to an everted foliate rim, painted to the interior with a medallion enclosing peony sprays, encircled at the rim by composite floral sprays, the base with the six-character mark in underglaze-blue within a double circle, 27 cm diameter

Provenance: Christie's, London, 16 December 2015, lot 619.

£100-200

清康熙年款（1662-1722）青花瓷盘

112

A CHINESE MING-STYLE BLUE AND WHITE MOONFLASK

the flattened globular body rising from a flat foot to a tall narrow cylindrical neck set with a pair of ruyi handles, painted to the front face in rich cobalt-blue tones with a bird perched on a flowering peach blossom branch, below the apocryphal six-character Xuande mark and between curling leaf bands, the reverse similarly painted with a bird perched on prunus, the neck with bamboo sprays, 27cm high

£800-1,200

青花抱月瓶一尊



113

A LARGE CHINESE BLUE AND WHITE 'DRAGON' BOTTLE VASE, QING DYNASTY, 19TH CENTURY

the globular body rising from a recessed base to a tall cylindrical neck, painted around the exterior with four large dragon medallions divided by Auspicious Emblems, all between lappet and ruyi bands and below stiff leaves at the neck, 43cm high

£1,000-2,000

清十九世纪 青花龙纹长颈瓶



114

A CHINESE BLUE AND WHITE ROULEAU VASE, QING DYNASTY

the cylindrical body rising from a short spreading foot to a tall neck with everted rim, painted around the exterior in rich cobalt-blue tones with figures in a river landscape, all below simple key-fret and ruyi bands at the neck, 46.5cm high

£1,200-1,800

清 青花棒槌瓶



PAINTINGS BY THOMAS YEO FROM AN ENGLISH PRIVATE COLLECTION (LOTS 115-117)

Born in Singapore in 1936, Thomas Yeo is a prominent Singapore second-generation artist. Educated at the Nanyang Academy of Fine Arts, Chelsea School of Art and Hammersmith College of Art and Building (196-64), his modern works have been described as “highly imaginative landscapes of the unconscious mind.” He is an active supporter of Southeast Asian art, and has served as chairman of the Shell Discovery Art Awards and president of the Modern Art Society, Singapore. Yeo has received the UOB Painting of the Year award and the Cultural Medallion for his contributions to visual arts in Singapore. His art has been widely exhibited in Southeast Asia, Europe, USA, and Australia, and he has presented 39 solo exhibitions and over 100 group exhibitions.

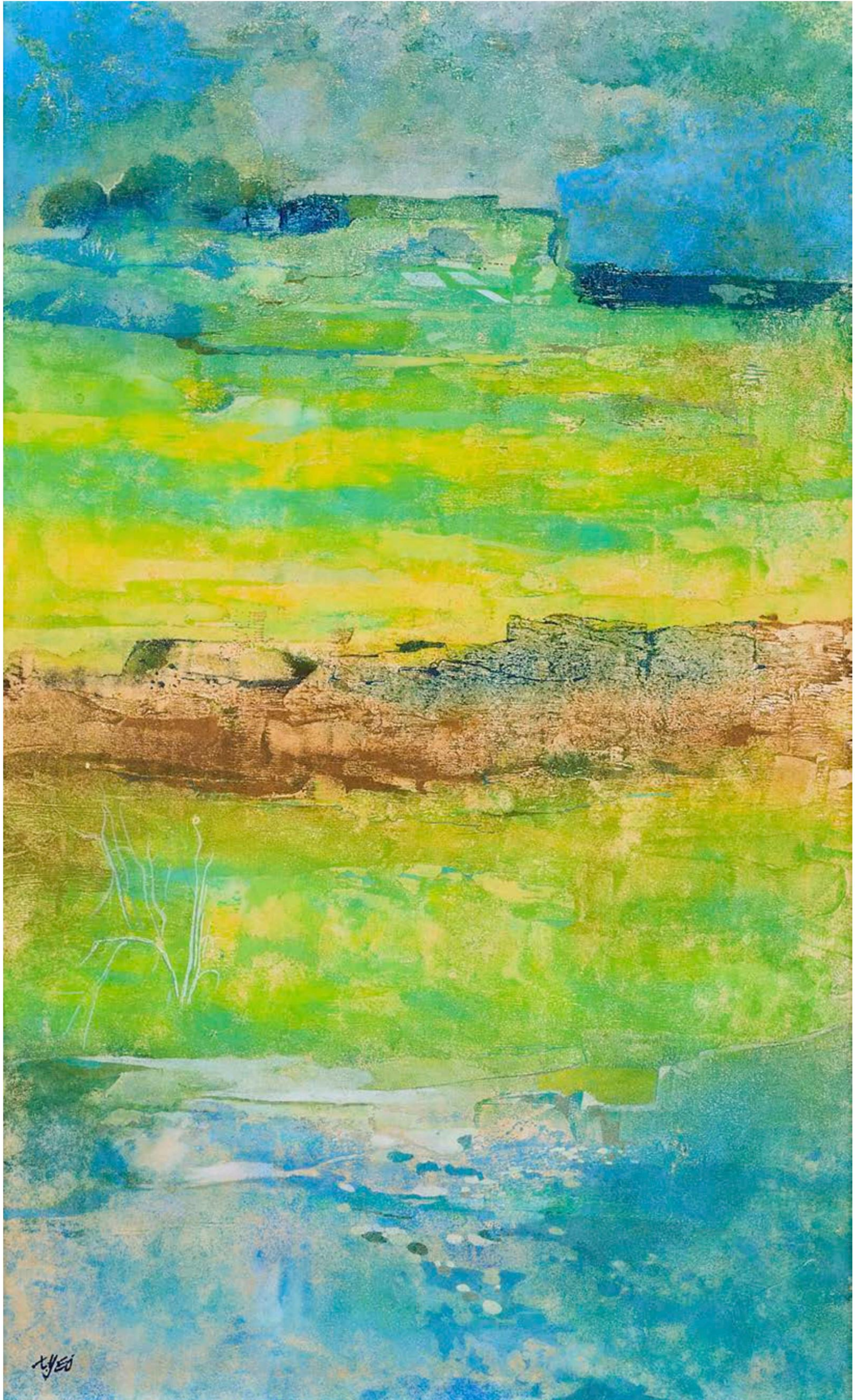
115

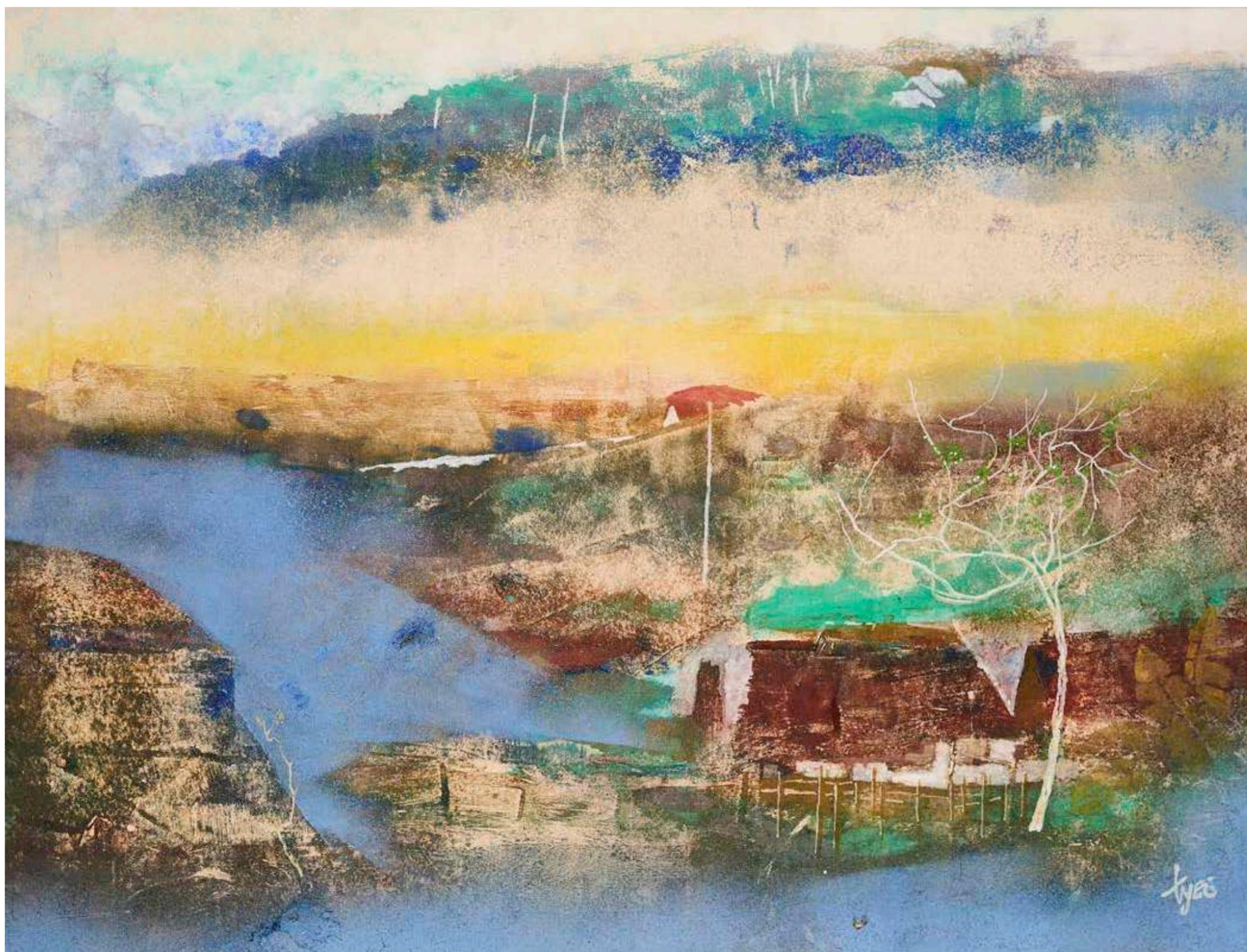
THOMAS YEO (SINGAPOREAN, b.1936)

UNTITLED mixed media on board, abstract landscape, signed ‘T Yeo’ lower left, 71 by 45cm, framed

Provenance: Acquired directly from the artist in the 1970s.

£800-1,200





116

THOMAS YEO (SINGAPOREAN, b.1936)

UNTITLED mixed media on board, abstract landscape, signed 'T Yeo' lower right, 60 by 77cm, framed and glazed

Provenance: Acquired directly from the artist in the 1970s.

£800-1,200



117

THOMAS YEO (SINGAPOREAN, b.1936)

UNTITLED mixed medial on board, abstract village landscape, signed 'T Yeo' lower left, 20 by 24.5cm, framed and glazed

Provenance: Acquired directly from the artist in the 1970s.

£300-500



118

**CHINESE SCHOOL, 'CHERRY TREE',
20TH CENTURY**

ink and colour on paper, 67 by 67cm,
framed and glazed

£300-500

二十世纪 水墨樱桃树



119

**CHINESE SCHOOL,
'PAIR OF EGRETS'**

ink and colour on paper, 46 by
65cm framed and glazed

£200-300

水墨双白鹭

120

**CHINESE SCHOOL,
'BAMBOO IN WINTER',
20TH CENTURY**

ink and colour on paper, 46 by
60cm, framed and glazed

£200-300

二十世纪 水墨水中青竹





Property from a European Private Collection

121

CHINESE SCHOOL, 'PHEASANT ON ROCKWORK', 17TH/18TH CENTURY

ink and colour on silk, 81 x 98cm

£1,000-2,000

十七/十八世纪 「雉鸡石山图」



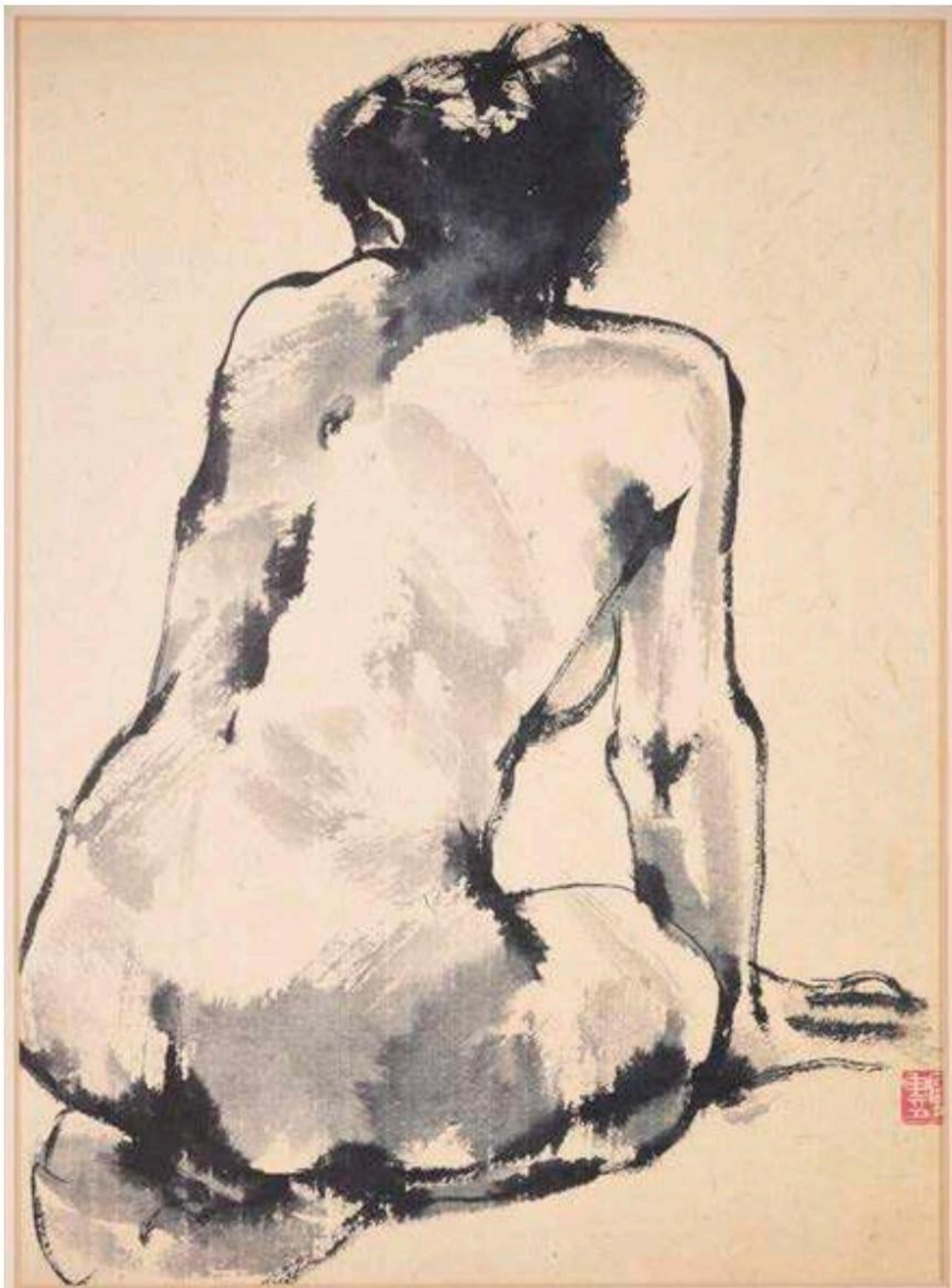
122

CHINESE SCHOOL, FAN PAINTING, 20TH CENTURY

ink and colour on paper, folding fan, depicting a Luohan in a rocky landscape, 52cm wide, framed and glazed

£300-500

二十世纪 水墨扇面



123

CHINESE SCHOOL, FEMALE NUDE, 20TH CENTURY

ink on paper, 28 by 21 cm, framed and glazed

£100-200

二十世纪 水墨裸女像

124

A CHINESE REVERSE GLASS PAINTING OF LIN BIAO, 1960'S

depicting Lin Biao holding aloft Mao's red book in his left hand, all above a line of marching red guards holding red books and rifles, framed, 67 by 37cm

Footnote: Lin was instrumental in creating the foundations for Mao Zedong's cult of personality in the early 1960s, and was rewarded for his service in the Cultural Revolution by being named Mao's designated successor as the sole Vice Chairman of the Chinese Communist Party, from 1966 until his death in a plane crash in September 1971.

£300-500

1960年代，林彪像玻璃油画



125

A CHINESE 'LEGEND OF THE RED LANTERN' TEAPOT AND COVER, 1960/70s

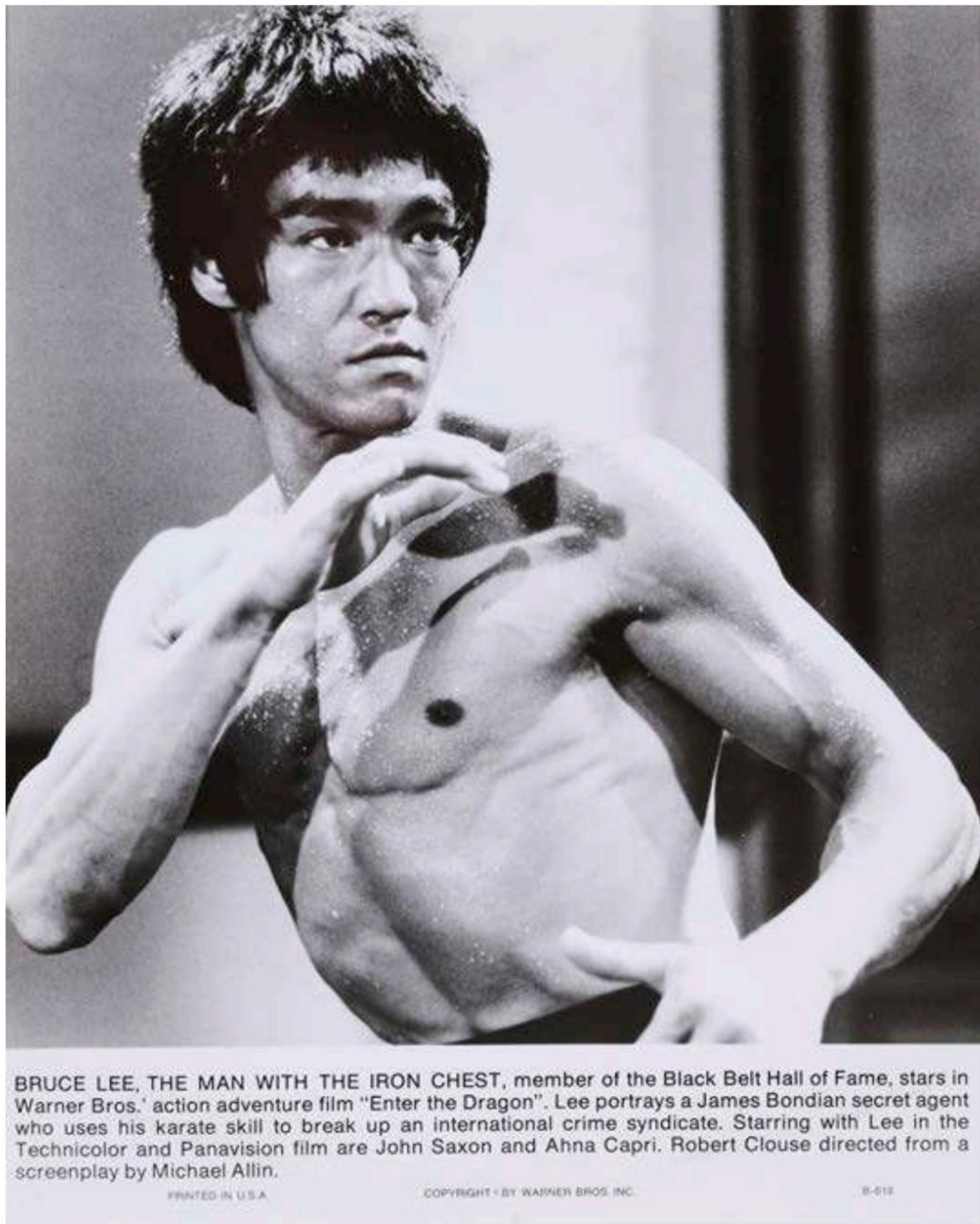
the deep U-shaped body rising from a short spreading foot to an angled shoulder and short neck, set to one side with an elegant curved spout and to the other with a loop handle, transfer-decorated to one side with Li Tiemei holding aloft a red lantern, the reverse with a seven-character inscription, the domed cover with five-character inscription which may be translated as 'Long Live Chairman Mao', 23cm wide

Footnote: 'The Legend of the Red Lantern' is one of the Eight model plays, the only operas and ballets permitted during the Cultural Revolution in China.

£100-200

20世紀70年代 上繪《紅燈記》茶壺連蓋





126

ENTER THE DRAGON, ORIGINAL PHOTOGRAPHIC PRODUCTION STILL, 1973

conservation framed with UV plexiglass, image size 20 by 25cm

Footnote: Photographic stills were taken during filming and sent to news agencies around the world to promote the film. The film stars the legendary martial arts actor Bruce Lee, and was his final film before his premature death the same year.

£300-500

1973年 《龙争虎斗》初版剧照



127

ENTER THE DRAGON, ORIGINAL PHOTOGRAPHIC PRODUCTION STILL, 1973

conservation framed with UV plexiglass, image size 20 by 25cm

Footnote: Photographic stills were taken during filming and sent to news agencies around the world to promote the film. The film stars the legendary martial arts actor Bruce Lee, and was his final film before his premature death the same year.

£300-500

1973年 《龙争虎斗》初版剧照



PROPERTY FROM THE COLLECTION OF NOBUKO HIROSE SOMERS (LOTS 128-131)

Nobuko Hirose Somers was born into a Japanese Zen family and brought up in a traditional way. She studied amongst other things Ikebana, flower arrangement and Chado, the Tea Ceremony.

After completing her education at Meiji University in Tokyo she worked for the Japanese Defence Agency. Later she married an Englishman and came to live in England.

She has been involved in translation work since 1973 including the translation of a major work on Shuriken, the Japanese art of throwing weapons. In 1987 she co-authored *Japanese Art Signatures* which is now the standard reference book on the subject and in 1992 compiled and translated *Immovable Wisdom, The Art of Zen Strategy, The Teachings of Takuan Soho*.



128

ATTRIBUTED TO KANO EISHIN YASUNOBU (1614-1685), 'DRAGON AMONGST CLOUDS'

ink on silk, formerly mounted as a hanging scroll, with signature *Hogan Eishin kore o zusu*, sealed *Bokushinsai shujin*, framed and glazed, image size 30 by 51 cm

Provenance: Acquired in London in the early 1970s.

£500-700

129

A LACQUER TEA JAR, NATSUME, EDO PERIOD, 19TH CENTURY

with deep rounded sides and flush-fitting cover; decorated in gold hiramaki-e on a black lacquer ground, with aoi mon (leaves of wild ginger crests) and sasa (young bamboo grass), black lacquer interior, fundame rims, 6cm high

Footnote: For a very similar teapowder box and cover, from the Danish National Museum, no. AC597, see the Society for Japanese Arts, *Andon* 69, 2001, no.6.

£250-350



130

A SMALL LACQUER INCENSE CASE, KOGO, FOR THE TEA CEREMONY, MEIJI PERIOD (1868-1912)

the rectangular box with over-hanging cover; decorated in gold, silver, red and black hiramaki-e, takamaki-e, keuchi and kimpun on a black lacquer ground, with a Takabune (Treasure Ship) adrift in rolling waves, silvered fittings in the form of yastume mon ('four eyes' crests), accompanied with a fitted wood storage box, the cover signed *Hirayasu Zohiko* and with seal *Zohiko*, 5.8cm long

£500-800



131

AN IRON TEAPOT, TETSUBIN, EDO/ MEIJI PERIOD, 19TH CENTURY

of globular form with loop handle, inlaid in gold, copper and silver with long-tailed birds amongst tree peony, the cover with knob finial, 17cm wide

£500-800





132

**A PAIR OF JAPANESE SILVER-INLAID
BRONZE IKEBANA VASES, MEIJI PERIOD
(1868-1912)**

each urn-shaped body set with a pair of simple lug handles and decorated with a treasure ship, lacking their original flat *usubata* rims, 23.5cm high

£300-500



133

**A JAPANESE BRONZE OKIMONO
BY GAKUSETSU, LATE MEIJI PERIOD
(1868-1912)**

the separately cast bird perched on an upturned autumn leaf, 25.5cm wide

Provenance: Acquired from Brian Harkins, London, 27 February 2002.

£300-500



134

**A PAIR OF JAPANESE BRONZE IKEBANA
VASES, MEIJI PERIOD (1868-1912)**

each urn-shaped body cast with deer in a landscape and set with a pair of animal mask handles, lacking the original flat *usubata* rim, 24.5cm high

£300-500



135

A JAPANESE BRONZE OKIMONO OF AN ARCHER, SIGNED GYOKO, MEIJI PERIOD (CIRCA 1880)

standing, leaning back with legs apart, the archer holds a bow in one hand as he prepares to loose an arrow with the other; with an aikuchi and a tachi suspended from his belt, his robe with gilt mon and details, the reverse with a gilt tablet with the artists two-character mark, all supported on an oval wood base, 39cm high (excluding base)

£5,000-7,000

Property from an American Collection

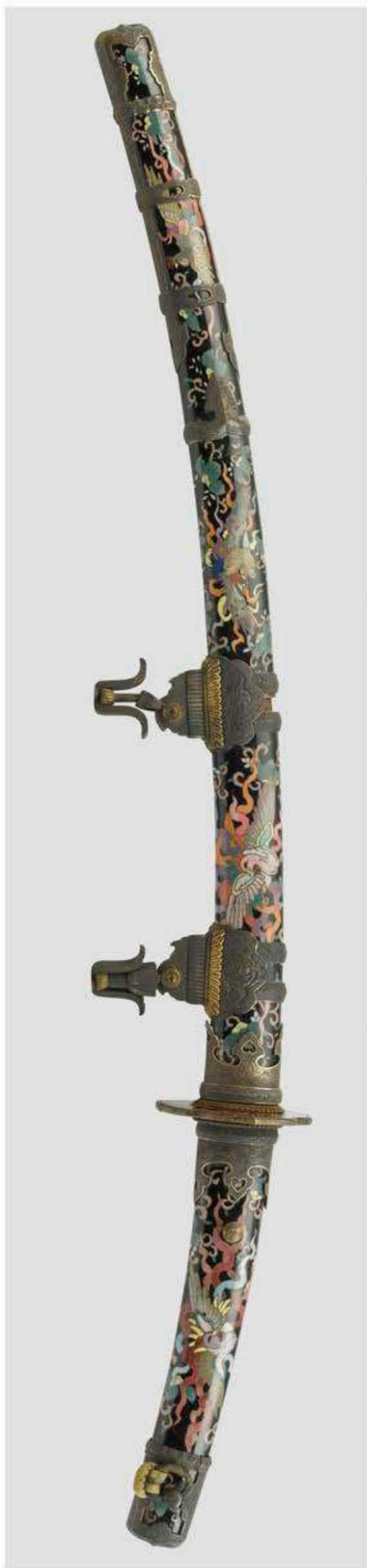
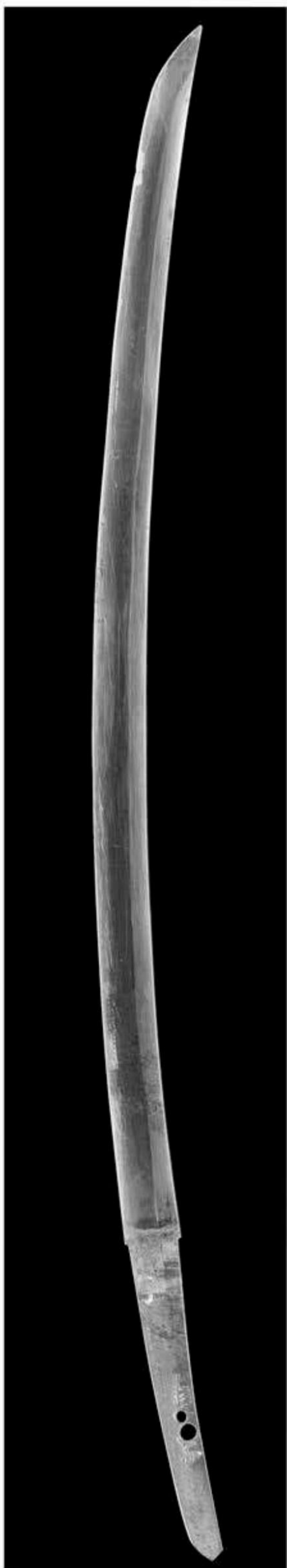
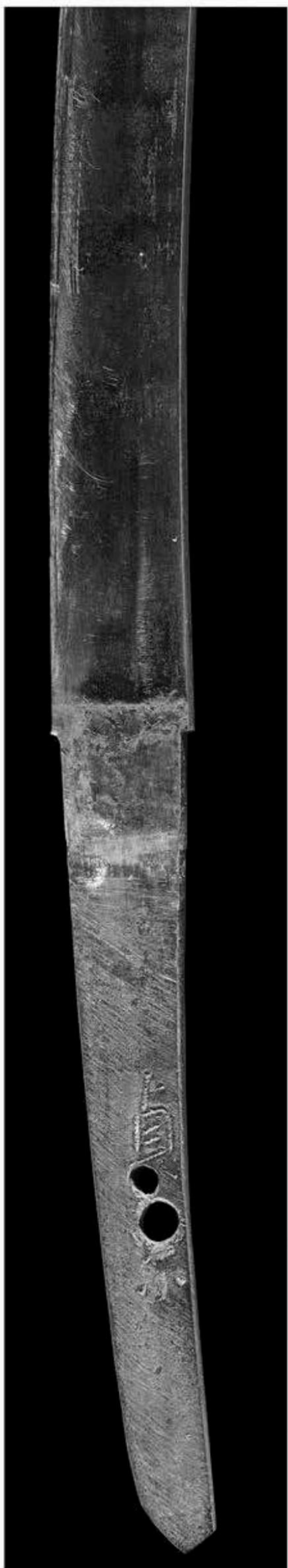
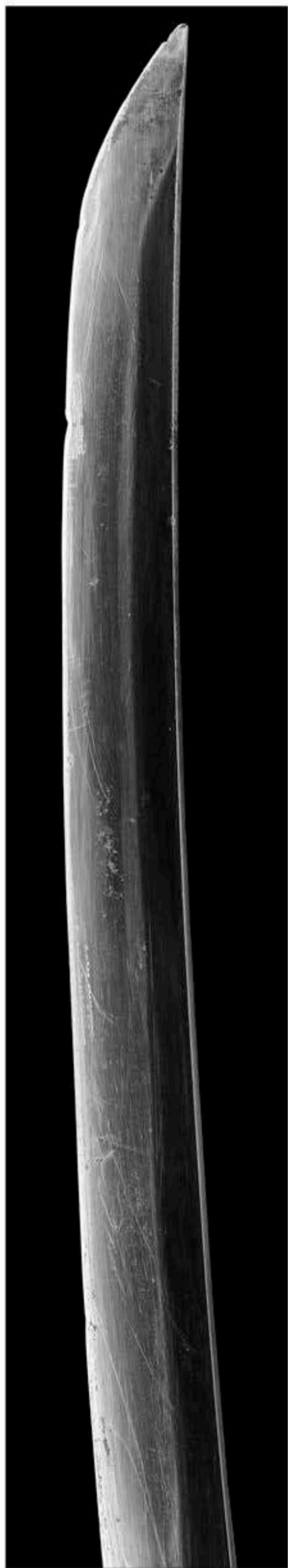
I36

**‡ A TACHI WITH CLOISONNÉ ENAMEL SAYA (SCABBARD),
WITH SIGNATURE SADAMUNE, MEIJI PERIOD,
LATE 19TH CENTURY**

Sugata [configuration]: *shinogi-zukuri*, *iori-mune*, *tori-zori*; *Kitae* [forging pattern]: possibly *itame hada*; *Hamon* [tempering pattern]: possibly *suguha* with some *midare*; *Nakago* [tang]: two *mekugi-ana*, with signature *Sadamune*; *Habaki* [collar]: copper-gilt.

Koshirae [mount]: the cloisonné enamel saya [scabbard] with *tachi*-style mounts decorated in various coloured enamels and worked in copper wire with *ho-o* birds and paulownia, 71 cm long; *Nagasa* [length from *kissaki* to *machi*]: 48.5cm; *Saki-haba* [width at the *yokote*]: 1.4cm; *Moto-haba* [width at the *machi*]: 2cm

£5,000-7,000





137

A LARGE AND IMPRESSIVE PAIR OF JAPANESE-STYLE BRONZE AFRICAN ELEPHANTS

each naturalistically modelled standing four-square with head and trunk raised, the metal patinated to a dark chocolate tone, 124.5cm high

Provenance: Acquired from Sotheby's, Billingshurst.

£1,500-2,500



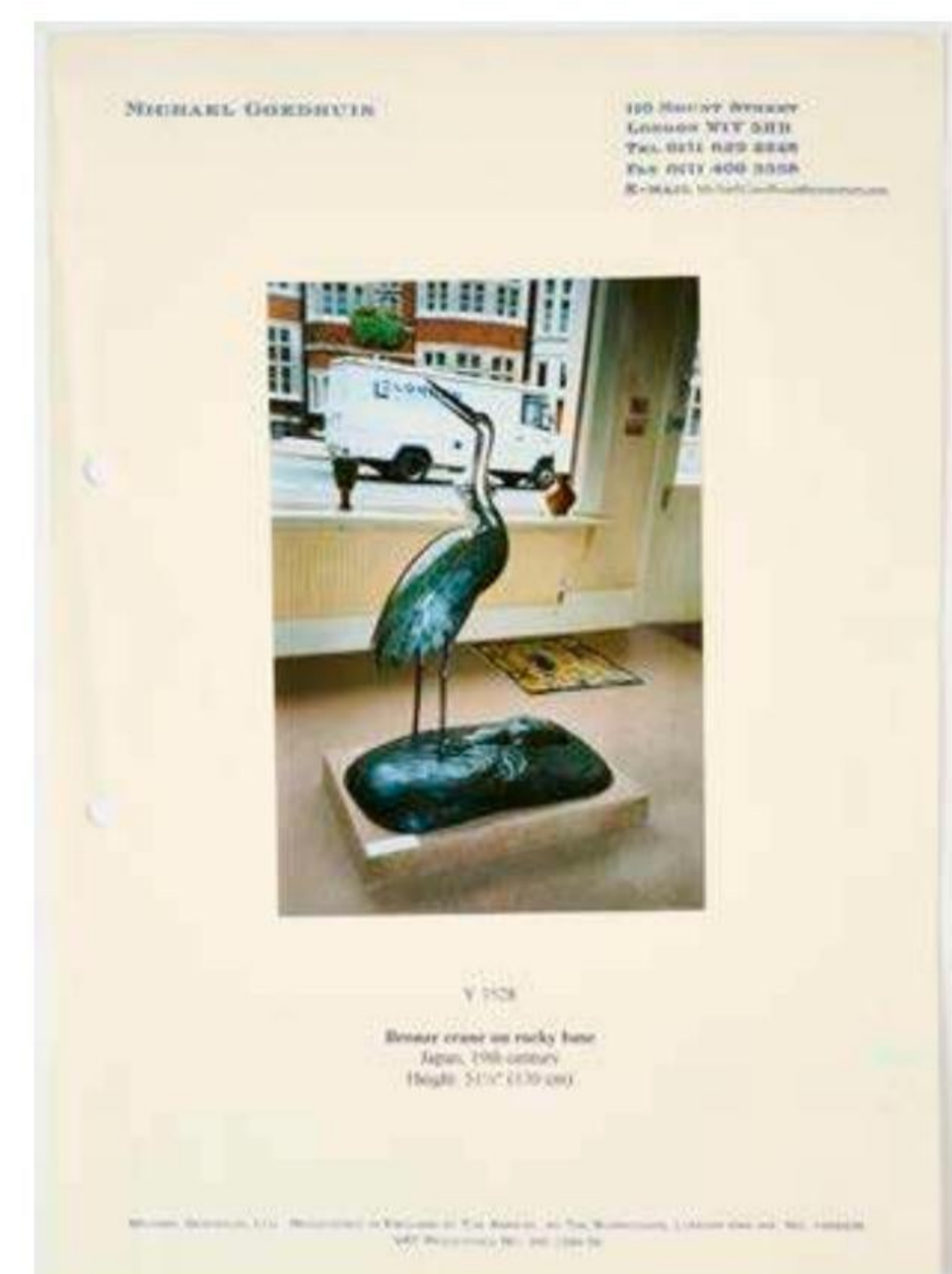
138

**A JAPANESE LIFE-SIZED BRONZE OKIMONO OF A CRANE,
19TH CENTURY**

naturalistically modelled, standing with head raised, all supported on an oval
rockwork base, 121 cm high

Provenance: Michael Goedhuis, London.

£1,000-2,000



MICHAEL GOEDHUIS

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E-mail: info@londonart.com

V. 1528

Bronze crane on rocky base
Japan, 19th century
Height: 51 1/2" (130 cm)

Museum Number: 1528. Photographed by Michael Goedhuis. Art Fair, Westminster, London 2004 and 2005. Auctioned
V&A Museum 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025



139

TAKEUCHI SEIHO (1864-1942), BAT AND GOURD

ink and colour on paper, one seal of the artist, silk mount, 112 by 41 cm

Footnote: Takeuchi Seiho was a Japanese painter of the Nihonga genre, active from the Meiji through the early Shōwa period. One of the founders of Nihonga, his works spanned half a century and he was regarded as master of the prewar Kyoto circle of painters.

£300-500



140

A JAPANESE SIX-FOLD SCREEN, EDO PERIOD, LATE 18TH/EARLY 19TH CENTURY

ink, colour and gold leaf on paper, depicting scenes from *The Tale of Genji*, silk brocade border, lacquered end mounts with engraved metal fittings, 168 by 375 cm

£800-1,200



141

TANAKA RYOHEI, JAPANESE (1933-2019)

an etching of horizontal format depicting a harbour scene, dated 88, edition number 7 of 150, the plate size 20.5 by 22.5 cm, framed and glazed

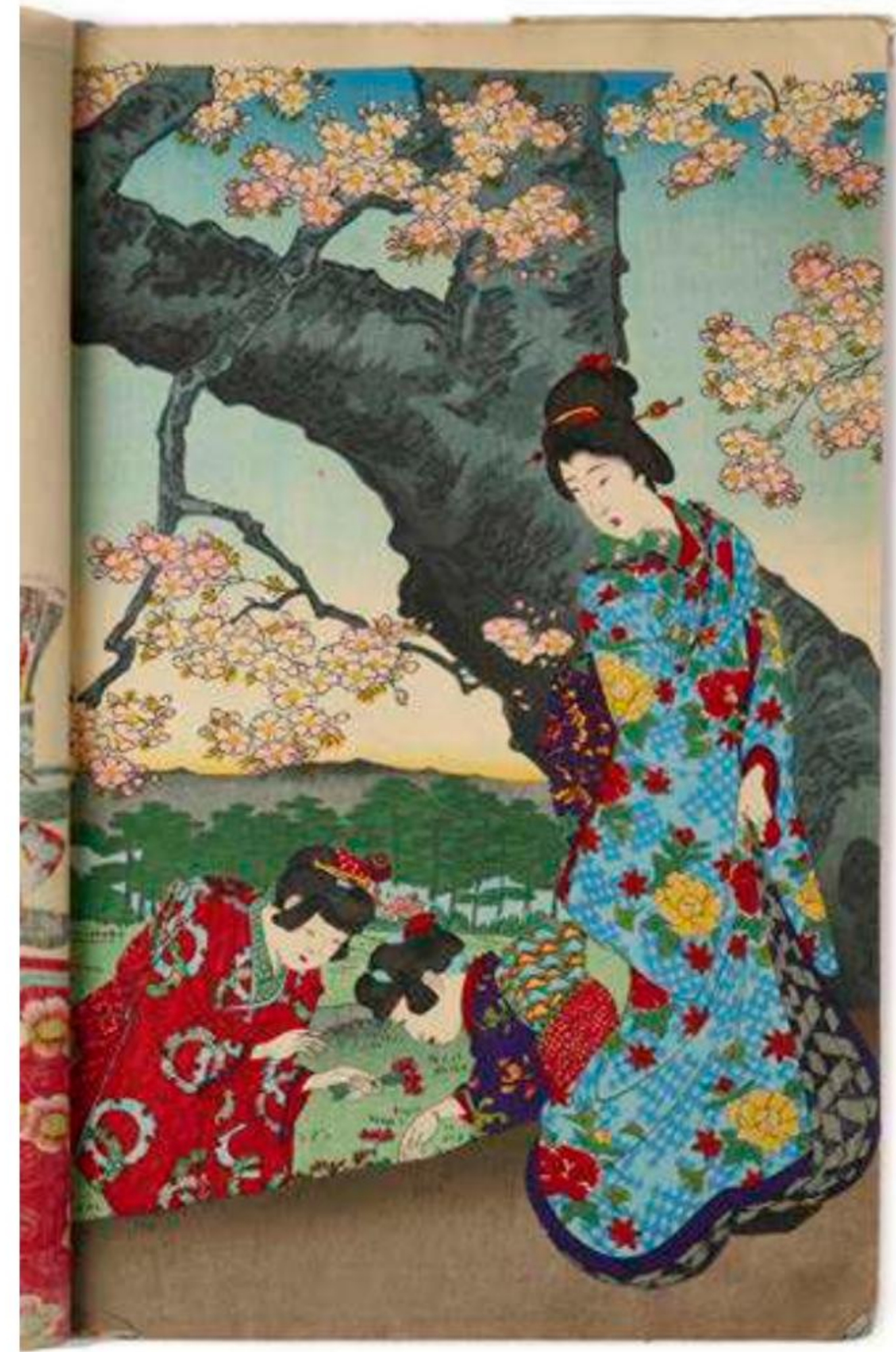
£200-300

142

**AN ALBUM OF JAPANESE WOODBLOCK PRINTS,
MEIJI PERIOD (1868-1912)**

66 *chuban* *tate-e*, various artists, including Toyohara Chikanobu and Kobayashi Kiyochika

£1,000-1,500



143

**UTAGAWA HIROSHIGE (1797-1858),
SHONO:DRIVING RAIN, EDO PERIOD,
19TH CENTURY**

a woodblock print, from the series Fifty-three Stations of the Tokaido Road, horizontal aiban, 23.4 by 36.3cm; together with another woodblock print, Utagawa Hiroshige, Mariko, no.21 from the series Tokaido (popularly known as the Reisho Tokaidō) horizontal aiban, 21.5 by 34cm (margins trimmed)

£1,200-1,800

144

**UTAGAWA HIROSHIGE (1797-1858),
SHIMADA: THE SURUGA BANK OF THE OI
RIVER, EDO PERIOD. 19TH CENTURY**

a woodblock print, from the series The Fifty-three Stations of the Tokaido Road, horizontal aiban, 23 by 34cm

Provenance: The Property of a Gentleman.

£300-500



145

**A GROUP OF TEN JAPANESE HAND-COLOURED BOTANICAL
WOODBLOCK PRINTS, CIRCA 1890**

ink and colour on Japanese handmade paper, each plate depicting a magnificent bloom
and numbered and captioned at the top, framed and glazed, frame size 40.5 by 34cm

Footnote: The illustrations were commissioned by nurserymen and compiled into
plant catalogues.

£2,000-3,000





I46

**A GROUP OF TEN
JAPANESE HAND-
COLOURED BOTANICAL
WOODBLOCK PRINTS,
CIRCA 1890**

ink and colour on Japanese handmade paper, each plate depicting a magnificent bloom and numbered and captioned at the top, framed and glazed, frame size 40.5 by 34cm

Footnote: The illustrations were commissioned by nurserymen and compiled into plant catalogues.

£2,000-3,000



I47

**A GROUP OF TEN
JAPANESE HAND-
COLOURED BOTANICAL
WOODBLOCK PRINTS,
CIRCA 1890**

ink and colour on Japanese handmade paper, each plate depicting a magnificent bloom and numbered and captioned at the top, framed and glazed, frame size 40.5 by 34cm

Footnote: The illustrations were commissioned by nurserymen and compiled into plant catalogues.

£2,000-3,000

I 48

**A GROUP OF TEN JAPANESE
HAND-COLOURED
BOTANICAL WOODBLOCK
PRINTS, CIRCA 1890**

ink and colour on Japanese
handmade paper; each plate
depicting a magnificent bloom and
numbered and captioned at the
top, framed and glazed, frame size
40.5 by 34cm

Footnote: The illustrations were
commissioned by nurserymen and
compiled into plant catalogues.

£2,000-3,000



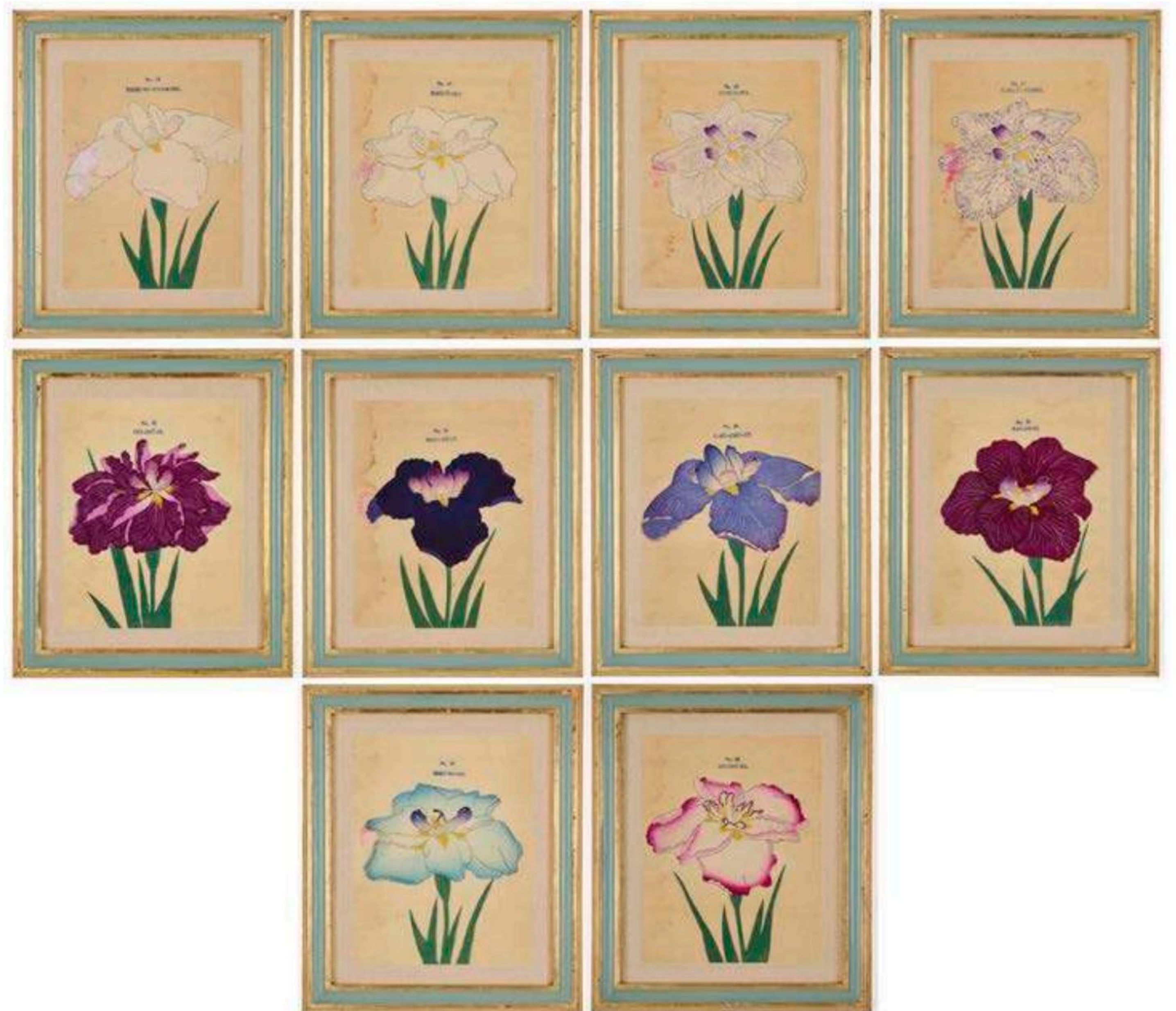
I 49

**A GROUP OF TEN JAPANESE
HAND-COLOURED
BOTANICAL WOODBLOCK
PRINTS, CIRCA 1890**

ink and colour on Japanese
handmade paper; each plate
depicting a magnificent bloom and
numbered and captioned at the
top, framed and glazed, frame size
40.5 by 34cm

Footnote: The illustrations were
commissioned by nurserymen and
compiled into plant catalogues.

£2,000-3,000



A PRIVATE COLLECTION OF RENGETSU CERAMICS (LOTS 150-153)

Rengetsu ware is a type of Japanese pottery that was made by the Buddhist nun Ōtagaki Rengetsu (1791–1875).

She was a prolific poet and calligrapher, but also an artisan. She created a number of vessels for tea drinking traditions which were adorned with her poems written in her calligraphic style.

She became a Buddhist nun at the age of thirty taking Rengetsu (“Lotus Moon”) as her Buddhist name.

Though best known as a *waka* poet, Rengetsu was also accomplished at dance, sewing, some of the martial arts, and Japanese tea ceremony. She admired and studied under a number of great poets including Ozawa Roan and Ueda Akinari, and later in her life became a close friend and mentor to the artist Tomioka Tessai. A number of Tessai's works, though painted by him, feature calligraphy by Rengetsu.

Her ceramic work became so popular it was continued after her death as Rengetsu ware. Her work (both pottery and calligraphy) is held in several museums worldwide, including the Birmingham Museum of Art, Los Angeles County Museum of Art, the Harn Museum of Art, the Saint Louis Art Museum, the University of Michigan Museum of Art, the Walters Art Museum, the Harvard Art Museums, the British Museum, and the Maidstone Museum.



150

OTAGAKI RENGETSU (1791-1875), A CHAWAN, EDO PERIOD, 19TH CENTURY

the irregular deep rounded sides incised around the exterior with a poem and covered overall in a crackled ivory glaze, 10.5cm diameter, *tomobako*

Provenance: Acquired from Yokohama Chishin, Japan.

£800-1,200

151

**OTAGAKI RENGETSU (1791-1875),
A CHAWAN, EDO PERIOD, 19TH CENTURY**

the irregular deep rounded sides covered overall in a crackled ivory glaze and decorated around the exterior in black enamel with a poem and a pine branch, 11.5cm diameter, *tomobako*

Provenance: Acquired from Yokohama Chishin, Japan.

£1,200-1,800



152

**OTAGAKI RENGETSU (1791-1875),
A CHAWAN, EDO PERIOD, 19TH CENTURY**

the irregular deep rounded sides incised around the exterior with a poem and covered overall in a crackled ivory glaze, 12cm diameter, *tomobako*

£800-1,200



153

**OTAGAKI RENGETSU (1791-1875), A
BOWL, EDO PERIOD, 19TH CENTURY**

the deep rounded sides decorated around the interior and exterior in black enamel on a crackled glaze with a poem and further to the interior with a bird in flight, 17.5cm diameter, *tomobako*

Provenance: Acquired from Yumekoubou, Kyoto, Japan.

£1,500-2,500





I54

HAMADA SHOJI (1894-1978), VASE, SHOWA ERA (1926-1989)

the ovoid vase with contrasting *tenmoku* and *nuka* glazes, 25cm high, Japanese wood box

£600-800



I55

TWO JAPANESE CARVED WOOD NETSUKE OF QUAIL, MEIJI PERIOD (1868-1912)

each plump bird standing on an oval base of vegetation, one with head raised looking straight ahead, the other pecking at the ground, 3.5 and 4cm long

£100-150

156

**A JAPANESE ARITA BLUE AND WHITE
CHARGER, EDO PERIOD, 19TH CENTURY**

the shallow sides rising from a short tapering foot to a foliate rim, painted to the interior with a long tailed bird perched on a trellis off climbing chrysanthemum, 45.5cm diameter

£100-200



157

**A LARGE JAPANESE YOSHIDAYA-STYLE KUTANI
OCTAGONAL DISH, MEIJI PERIOD, 1868-1912**

the robustly-potted dish brightly enamelled to the interior in aubergine, green and blue with large curling leaves reserved on a yellow ground, 36.5cm wide

£200-300



158

**A PAIR OF JAPANESE BLUE
AND WHITE CHARGERS,
20TH CENTURY**

each with shallow curved sides rising from a short tapering foot to a foliate rim, transfer decorated to the interior with a fish medallion encircled by figures in a bamboo grove, 40.5cm diameter

£80-120





159

A JAPANESE ARITA CHARGER, LATE EDO PERIOD, 19TH CENTURY

decorated to the interior with two large panels enclosing a bird perched on a tree, divided by two smaller prunus-filled lotus panels, all reserved on a red ground with scattered flower heads and mon, inscribed to the base with the six-character mark *Zoshuntei Sanpo Zo* in iron-red, 40cm diameter

£60-80



160

A JAPANESE IMARI CHARGER, MEIJI PERIOD (1868-1912)

the shallow rounded sides rising from a short tapering foot, painted to the interior in underglaze-blue and iron-red with a medallion enclosing a vase of flowers, encircled in the well by lions in fenced gardens, divided by three lotus panels, 46.5cm diameter

£40-60



161

A JAPANESE IMARI CHARGER, MEIJI PERIOD (1868-1912)

the shallow rounded sides rising from a short tapering foot to a flaring rim, enamelled and gilt to the interior with a scroll depicting figures in a garden, all reserved on a chrysanthemum bloom ground, 45.8cm diameter

£100-200

162

**A JAPANESE IMARI CHARGER,
19TH CENTURY**

the shallow rounded sides rising from a short tapering foot to a foliate rim, enamelled and gilt to the interior with two large fans, one painted with three cranes in flight, the other with a phoenix, all reserved on a blossom and red ground, 46.5cm diameter

£100-200



163

**A JAPANESE IMARI CHARGER,
MEIJI PERIOD (1868-1912)**

the rounded sides rising from a short tapering foot, enamelled and gilt to the interior with a phoenix medallion encircled by six panels alternately enclosing figures and landscapes, 45.5cm

Provenance: Hannams Auctioneers, 18 July 2018, lot 1315.

£100-200



164

**A JAPANESE IMARI CHARGER,
MEIJI PERIOD (1868-1912)**

the flaring sides rising from a short tapering foot, enamelled to the interior with a medallion enclosing Hotei and a fisherman, encircled by lotus lappet and vase-shaped panels reserved on a diaper ground, 45.5cm diameter

£100-200





165

**A JAPANESE KUTANI SLENDER VASE,
MEIJI PERIOD (1868-1912)**

the tapering baluster body rising from a recessed base to a short flaring neck, painted in iron-red and gilt around the exterior with two large panels, one eclosing beautiful maidens, the other with birds perched on a tree, 44.2cm high

£80-120



166

**A JAPANESE SATSUMA VASE, MEIJI PERIOD
(1868-1912)**

the tapering baluster body rising from a recessed base to a short waisted neck and everted rolled rim, decorated around the exterior of the slender body in enamels and gilt with panels of figures, 41cm high

£80-120

167

**A LARGE JAPANESE IMARI FISH BOWL,
MEIJI PERIOD (1868-1912)**

the globular body painted with four large panels
enclosing birds and animals amidst flowers and
foliage, 50cm diameter

£300-500



168

**A JAPANESE SATSUMA JARDINIÈRE,
MEIJI PERIOD (1868-1912)**

the compressed globular body rising from a
recessed base to a short neck with everted rim,
richly enamelled and gilt to the exterior with
Immortals, 30cm diameter

£100-200



FORTHCOMING AUCTIONS

23RD MAY 2024

EUROPEAN WORKS OF ART

23RD MAY 2024

JEWELLERY

5TH JUNE 2024

**INDIAN, ISLAMIC, HIMALAYAN AND SOUTH-EAST
ASIAN ART, INCLUDING GREEK AND ROMAN
ANTIQUITIES**

12TH JUNE 2024

FINE PAINTINGS, WORKS ON PAPER & SCULPTURE

26TH JUNE 2024

ANTIQUE ARMS, ARMOUR & MILITARIA

3RD OCTOBER 2024

FROM THE STUDIO: WORKS FROM ARTISTS' ESTATE

Please contact us for valuations and advice
enquiries@olympiaauctions.com | www.olympiaauctions.com
Please note these dates may be subject to change

IMPORTANT INFORMATION FOR BUYERS

1.1 INTRODUCTION

The following notes are intended to assist Bidders and Buyers, particularly those who are inexperienced or new to our saleroom. The sale of goods at our auctions are governed by our Terms of Sale (for Live Auctions or Online Auctions as applicable), our Privacy Policy, the Important Information for Buyers, and any notices that are displayed in our saleroom or announced by the Auctioneer (in the case of a Live Auction) or displayed on any Listing for a Lot in our Online Auction catalogue (in the case of an Online Auction) (collectively, the “**Terms and Conditions of Business**”). The Terms and Conditions of Business are available for inspection on our Website and at our saleroom on request. Our staff will be happy to help you if there is anything in our Terms and Conditions of Business that you do not fully understand.

Please make sure that you read the applicable Terms of Sale carefully before bidding. If your bid is successful, you will be obliged to comply with our Terms of Sale.

1.2 AGENCY

As Auctioneers we usually act on behalf of the Seller whose identity, for reasons of confidentiality, is not normally disclosed. If you buy at auction your Contract for your purchase of the goods is with the Seller, not with us as Auctioneer.

1.3 ESTIMATES

Estimates are designed to help you gauge what sort of sum might be involved for the purchase of a particular Lot. Estimates may change and should not be thought of as the Lot's value or predicted sale price. The lower Estimate may represent the Reserve price (the minimum price for which a Lot may be sold) and will not be below the Reserve price. Estimates do not include the Buyer's Premium or VAT (where chargeable). Estimates are prepared some time before the auction and may be altered by a saleroom notice or announcement by the Auctioneer before the auction of the Lot (for Live Auctions), or on the Listing for a Lot in our Online Auction catalogue before the auction of the Lot (for Online Auctions). They represent a matter of opinion and are not definitive.

1.4 BUYER'S PREMIUM

The Terms of Sale oblige you to pay a Buyer's Premium at 25% on the Hammer Price of each Lot purchased. The Buyer's Premium is subject to VAT at the standard rate (currently 20%).

1.5 VAT

The following paragraphs are intended to give general advice on VAT for items purchased at auction. We have covered the common situations, and this may not be comprehensive. We are unable to offer Tax advice and we suggest you seek independent advice if you require clarifications or further information.

1.5.1 Items in our catalogue may be marked in the following ways:

- (a) (†) indicates that VAT is payable by the Buyer on both the Hammer Price and the Buyer's Premium. VAT will be chargeable at the standard rate (presently 20%) for most Lots. Qualifying books will be charged at 0%. This imposition of VAT is likely to be because the Seller is registered for VAT within the UK and is not operating the Dealers' Margin Scheme on their consignment to us.
- (b) (‡) indicates that the Lot has been imported from outside the UK using customs Temporary Admissions procedures. Import VAT of 5% (reduced rate due to nature of the Lot) is due on the Hammer Price and an amount in lieu of VAT at 20% will be included in the Buyer's Premium. This VAT on the Buyer's Premium cannot be itemised separately on our invoices. The successful Bidder and therefore Buyer of the Lot will become its importer.

(c) (Ω) indicates that the Lot has been imported from outside the UK using customs Temporary Admissions procedures. Import VAT of 20% (higher rate) is due on the Hammer Price and an amount in lieu of VAT at 20% will be included in the Buyer's Premium. This VAT on the Buyer's Premium cannot be itemised separately on our invoices. The successful Bidder and therefore Buyer of the Lot will become its importer.

(d) Lots which do not display one of the above symbols (referred to herein as unmarked Lots) have no VAT payable on the Hammer Price. This is because such Lots are sold using the Auctioneers' Margin Scheme. Therefore, an amount in lieu of VAT at the standard rate is included within the Premium and will not be shown separately on our invoice or be recoverable as input Tax.

1.5.2 For the items marked (‡) or (Ω), Buyers registered for VAT in the UK should notify us as soon as possible after the sale so that we can correctly instruct our shipping agents to complete the import into the UK under the Buyer's VAT registration and HMRC can issue a form C79. The charge on our invoice for the import VAT is not sufficient evidence to make a claim for the import VAT.

1.6 REFUNDS OF VAT

1.6.1 For Buyers from outside the UK, the VAT charged on the Hammer Price and Buyer's Premium or included in lieu of VAT in the Buyer's Premium can be refunded so long as the Buyer has:

- (a) registered to bid with an address outside the UK; and
 - (b) discussed with us the proof of export we require and the timeframes to complete the export.
- 1.6.2 Once we are satisfied that the requirements referred to in Clause 1.6.1 have been met, and with the proof of export provided, the following VAT will be refunded:
- (a) For Lots marked (†): The VAT on the Hammer Price and on the Buyer's Premium.
 - (b) For Lots marked (‡) and (Ω): the import VAT and, for non-UK business customers only, the VAT in lieu in the Buyer's Premium.
 - (c) For unmarked Lots: the amount in lieu of VAT in the Buyer's Premium.

1.6.3 To enable us to refund the VAT charged correctly we normally require the use of our international shippers to assist with the required paperwork. For private Buyers, we will only be able to refund the VAT if our shippers are used for the export of the Lot outside the UK.

1.7 REINVOICING SALES

For unmarked Lots, you can request a Lot to be invoiced outside the Auctioneers' Margin Scheme. VAT at 20% will be charged on the Hammer Price and the VAT on the Buyer's Premium will be itemised separately on our invoice. This will enable a VAT registered business to reclaim all the VAT. Please note that the item will no longer be eligible to be sold in the Margin Scheme. We recommend you seek advice before proceeding. Requests must be made within 6 months of the sale and certain conditions apply.

1.8 INSPECTION OF GOODS BY THE BUYER

As we act on behalf of the Seller, we are dependent on information provided by the Seller about their goods. We may inspect Lots and will act reasonably in taking a general view about them. However, we are normally unable to carry out detailed examinations of Lots to check their condition in the way a Buyer would do. You will have the opportunity to inspect the goods (upon request). Where a Lot is made available for inspection, we strongly recommend that you inspect any Lots that you are interested in prior to bidding at the auction.

Please carefully note the exclusion of liability for the condition of Lots set out in the Terms of Sale for Online Auctions at Clause 22.5 and the Terms of Sale for Live Auctions at Clause 18.5.

IMPORTANT INFORMATION FOR BUYERS

I.9 GOODS WITH ELECTRICAL COMPONENTS

These are sold as “antiques” for their historical and decorative attributes, and for collection and display only. They are not intended for use. If you buy goods with electrical components and intend to use them, you must ask a qualified electrician to check them for compliance with safety regulations before you use them.

I.10 ENDANGERED SPECIES

If you intend to buy goods which contain endangered species, you need to find out if there is a prohibition on the purchase of goods of that character. For goods containing elephant ivory, you also need to satisfy yourself that they have been correctly registered or certified and meet the exemption conditions under applicable legislation.

I.11 EXPORT OF GOODS

If you intend to export goods you must find out:

I.11.1 whether an export licence is needed; and

I.11.2 if there is a prohibition on exporting goods of that character outside of the UK or on importing goods of that character in your intended country of import such as because the goods contain prohibited materials such as elephant ivory or other protected flora and fauna.

I.12 BIDDING

Bidders will be required to register with us before the auction starts. We Reserve the right to impose a deadline prior to the auction by which you must register or by which we must receive a commission bid. If you wish to bid on high value Lots this deadline may be several days before the auction in order to allow us sufficient time to carry out the necessary checks. Lots will be invoiced to the name and address on the registration form. Please enquire in advance about our arrangements for telephone or online bidding. You will need to provide us with proof of your identity in a form acceptable to us and such other information as we may require. Please note that we may refuse to register you if you do not provide us with all the information and documentation that we ask for or at our discretion.

BIDDING PLATFORMS

We offer free online bidding directly through our Website (www.olympiaauctions.com). You may also bid using an independent Bidding Platform. Bidders using an independent Bidding Platform or service should note that the platform may impose an additional fee or charge, which will be added to the total amount payable in the event your bid is successful. Please refer to the terms and conditions on the relevant independent platform for rates.

I.13 FINANCIAL CHECKS

As Auctioneers we may have to conduct various checks into our customers under the Money Laundering Legislation, under sanctions legislation and other related legislation. Unless we confirm we already have this information, on registration to bid you will be required to provide the following:

- (a) For individuals, official photo identification (driving licence, passport or equivalent) and proof of address (if this is not included in your ID document).
- (b) For corporate entities, the certificate of incorporation (or equivalent) with the entity's official name, registered number (if any) and registered address, as well as details and ID documentation for directors and beneficial owners of the entity.
- (c) For trusts and estates, details and ID documentation for executors/trustees and details of beneficiaries: please contact us for further information.

I.13.2 You may be asked for further information if we deem this necessary.

I.13.3 If you are bidding for another person (your Principal) you will be required to provide the above information for yourself and your Principal, along with a signed letter from your Principal authorising you to bid on his/her behalf.

I.13.4 If you require further information about ID requirements, please contact enquiries@olympiaauctions.com. If we deem that you have not provided sufficient information for us to complete our anti-money laundering, terrorist financing and sanctions checks to our satisfaction, we may refuse to register you to bid and we may postpone completion of or cancel any Contract made by you and the Seller in the event you have made a successful bid.

I.14 COMMISSION BIDDING

You may leave commission bids with us indicating the maximum amount to be bid against a Lot (excluding the Buyer's Premium and/or any applicable VAT). We will execute commission bids as cheaply as possible having regard to the Reserve (if any) and competing bids. If two Buyers submit identical commission bids, we may prefer the first bid received (where this can be reasonably ascertained). Please enquire in advance about our arrangements for the leaving of commission bids by telephone or fax/email or via our Website or online Bidding Platform.

I.15 METHODS OF PAYMENT

I.15.1 Online: Payment can be made at www.olympiaauctions.com/payments.

I.15.2 Cheque: Usually any cheques will need to be cleared before you can take the goods away. We require seven days to clear sterling cheques unless special arrangements have been made in advance of the sale.

I.15.3 Bank Transfer: Please discuss with our office in advance of the sale if you plan to pay by electronic bank transfer.

I.15.4 Cash and UK registered debit card payments above £6,000 and “card holder not present” payments above £2,000 cannot be accepted.

I.16 COLLECTION AND STORAGE

Please note what the applicable Terms of Sale say about collection and storage (see Clause 13 of the Terms of Sale for Live Auctions and Clause 15 of the Terms of Sale for Online Auctions). It is important that you pay for and collect goods promptly. Any delay may involve you having to pay storage charges. You (or your agent) must bring photographic ID for collection. Please note that collection may be made during working hours only, usually Monday to Friday 09:30 to 17:00.

I.17 POTENTIAL CANCELLATION RIGHTS

If you purchase a Lot in an online sale as a Consumer in the UK or EU from a Seller who is a Trader, you may have a right to cancel your purchase of that Lot from the day of the auction up to the day which is 14 days after the date on which you take possession of the Lot. You may also have the right to cancel Services provided by us. Further information is set out in the Terms of Sale for Online Auctions.

CATALOGUING PRACTICE

1. MEASUREMENTS

Please note that all measurements are approximate and that illustrations are not to scale.

2. CERAMICS

Obvious faults may be recorded in italics at the end of a description for ceramics.

3. CLOCKS AND WATCHES

All Lots are sold “as is” and the absence of any reference to the condition of a clock or watch does not imply that the Lot is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore,

we make no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, the Bidder should be aware that a general service, change of battery or further repair work, for which the Buyer is solely responsible, may be necessary. The Bidder should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

4. DISPLAY ACCESSORIES

Please note that armour stands and many of the display mounts used in the catalogue(s) and the sale exhibition(s) may be made available to the successful

Buyer of the relevant Lot(s). Please contact us for prices and further details.

5. FIREARMS

Please note that all bore sizes are approximate.

6. JEWELLERY

It is common practice for many gemstones to be treated by a variety of methods to enhance their appearance and the international jewellery trade has generally accepted these methods. Although heat enhancement of colour is usually permanent, in some cases this could affect the durability of a gemstone. Oiled gemstones may need re-oiling after a certain period. If no gemmological report is published in the catalogue, prospective Buyers should be aware that the gemstones or pearls could have been enhanced by some method.

7. PHOTOGRAPHS

In addition to the explanations set out below regarding categorising terms for works, please note the following. The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term “vintage” may also be included in the Lot description). A vintage photograph is one which was made within approximately 5–10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be printed later, “printed later” will appear in the Lot description.

Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the catalogue without the margins illustrated.

All photographs are sold unframed unless stated otherwise in the Lot description.

8. PICTURES

A work catalogued with the name(s) or recognised designation of an artist, without any qualification, is, in our opinion, a work by the artist. In other cases, the following expressions with the following meanings are used:

(a) “Attributed to”: means in our opinion it is probably a work by the artist in whole or in part.

(b) “Studio of” or “workshop of”: means in our opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

(c) “Circle of”: means in our opinion a work of the period of the artist and showing his influence.

(d) “Follower of”: means in our opinion a work executed in the artist’s style but not necessarily by a pupil.

(e) “Manner of”: means in our opinion a work executed in the artist’s style but of a later date.

(f) “After”: means in our opinion a copy (of any date) of a work of the artist.

(g) “Signed”, “dated”, “inscribed”: means in our opinion the work has been signed, dated or inscribed by the artist. The addition of a question mark (?) adds an element of doubt.

(h) “Bears signature”, “bears date”, “bears inscription”: means in our opinion the signature, date, inscription or stamp is by a hand other than that of the artist.

9. SILVER, GOLD AND PRECIOUS METALS

Weights may only be accurate to within 5 grams. Weights shown as “(* oz)” are in troy ounces and usually rounded down to the full ounce.

10. THE FOLLOWING SYMBOLS MAY BE USED IN OUR AUCTION CATALOGUES:

(a) (□) indicates a Lot with no Reserve.

(b) (Ø) indicates a “Premium Lot”. For Premium Lots, you must complete the required Premium Lot preregistration application and deliver to us such necessary financial references, guarantees, deposits and/or such other security as we may in our absolute discretion require, as security for your bid. Our decision as to whether to accept any pre-registration application shall be final.

(c) (~) indicates items that have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The absence of the symbol is not a warranty that there are no restrictions regarding import or export of the item. We accept no liability for any Lots which may be subject to restrictions but have not been identified as such. Please refer to paragraph 1.11 above.

(d) (•) indicates a Lot that may be subject to Artist’s Resale Right.



ABSENTEE BID FORM

OLYMPIA AUCTIONS

SALE TITLE: CHINESE & JAPANESE WORKS OF ART

DATE: 14 MAY 2024

CODE: INK

Please mail, fax or scan and email to:

Olympia Auctions, 25 Blythe Road, London W14 0PD

Fax +44 (0)20 7806 5546

Email: pictures@olympiaauctions.com

Important

Please bid on my behalf at the above sale for the following Lot(s) up to the hammer price(s) mentioned below. These bids are to be executed as cheaply as is permitted by other bids or reserves and in an amount up to but not exceeding the specified amount. The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing responsive or consecutive bids for a lot.

I agree to be bound by Olympia Auctions Conditions of Business. If any bid is successful, I agree to pay a buyer's premium on the hammer price at the rate stated in the front of the catalogue and any VAT, or amounts in lieu of VAT, which may be due on the buyer's premium and the hammer price.

Methods of Payment

Olympia Auctions welcomes the following methods of payment, most of which will facilitate immediate release of your purchases.

Online: www.OlympiaAuctions.com/payments

Wire Transfer to our Bank

Electronic transfers may be sent directly to our Bank:

HSBC Bank, 38 High Street, Dartford, Kent DA1 1DG

IBAN No: GB39HBUK40190422033119

BIC: HBUKGB4B

Sort Code: 40-19-04

Account No: 22033119

Account Name: Olympia Auctions

Payment Cards

We are pleased to accept card payments – Visa, MasterCard and American Express.

Sterling Bankers Draft

Drawn on a recognised UK bank.

Sterling Cash or Cheque

Cheques must be drawn on a recognised UK bank. We require seven days to clear a cheque without a letter of guarantee from your bank.

Please print or type

Name
Address
Postcode
Telephone
Alternative telephone
Email
Signed
Date

Please note that if you have not dealt with us before, you will need to supply us with a copy of photographic ID and proof of address.

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